

## BOOKS FOR CHRISTMAS

Psychedelics! Backpacking! Fat Liberation! 35 gift books from West Coast publishers. Plus 13 California cookbooks, and 12 books (out of 40,000) that you may have missed in 1977. Pages 15-19.

## BEING HERE WITH JERZY KOSINSKI

Tracking the nightmare man on his San Francisco tour. Page 13.

35¢

## WANTED! A SIRICA AND A JAWORSKI

... to break the conspiracy and the continuing coverup in the Mendelsohn case.

## WILL OSTERHAUS'S OUSTER BRING BACK KQED'S NEWSROOM?

## WOMEN IN HOUSTON SPEAK FOR THEMSELVES

Betty Friedan on her initial doubts.

Gail Sheehy on the "pro-family" rally.

Jean Stapleton on Edith Bunker.

Exclusive interviews with 29 women at Houston. Page 9.

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. DECEMBER 8 THROUGH DECEMBER 16, 1977. VOL. 12 NO. 9.

# THE SAN FRANCISCO BAY GUARDIAN





## PEOPLE'S POLITICS

**FRIDAY/9:** An evening of solidarity with the **Puerto Rican and Chicano/Mexican liberation movements**, 8 pm, St. John's Lutheran Church, 3126 22nd St., SF, 552-3938, \$2 donation. Sponsored by the Puerto Rico Solidarity Organization.

**SATURDAY/10:** "The International Hotel Eviction: A Tenant's Perspective"—former I-Hotel tenant Felix Ayson talks about the eviction and the problems of low-cost decent housing, 9 am, Channel 2 (KTVU) . . . **An Evening with Amnesty International**, featuring several short films, a talk by former Brazilian prisoner Niva Padilha, music by the Joy (Terry Garthwaite and Toni Brown) and the Laurie Cohen Jazz Quartet, emceed by Marshall Krause, 8 pm, First Congregational Church, Post/Mason, SF, \$2 donation (optional), 563-3733 . . . **1950s Jitterbug Dance**, benefit for KPOO-FM, with live music by the Fabulous Hubcaps, free jitterbug lesson, dance and costume contests (they request Fifties dress), 8:30 pm-1 am, Mandala Ballroom, 603 Taraval (near 16th Ave.), SF, \$2.50 advance/\$3 at the door, 681-0217.

**SUNDAY/11:** American Civil Liberties Union Foundation celebrates the 186th anniversary of the Bill of Rights, with Jessica Mitford, Linus Pauling, Milton Mayer, Leonard Levy and others. **Francis Heisler**, longtime ACLU activist, will receive the fifth annual Earl Warren Civil Liberties Award, 8 pm, Sheraton-Palace Hotel, SF, \$5, 777-4545 . . . A film benefit for the **Sausalito Houseboat Legal Defense Fund**, including "The Lion Who Shot Back," an animated parable by Shel Silverstein and Larry Moyer, "Turkey Farmer's Bank Robbery," a short Sausalito comedy by Art Freyer, and "The Last Free Ride," a docu-drama about the Sausalito waterfront by Ray Nolan and Saul Ronda, 7:30 pm, Fort Mason Center, Bldg. 310, SF, \$2.50 donation, 332-3933 . . . **Coors Beer**, pro and con (mostly con), on KSAN's Sunday Talkies, hosted by Larry Lee and Dick Meister, with Raymond Marcouillier of the Brewery Workers Local 366, Golden, Colorado, and Bob Russo, manager of Coors's public information department, plus representatives from local boycott committees, gay bar owners, Teamsters, SF Labor Council and others, a live call-in show, 6-9 pm, 95 FM.

**MONDAY/12:** "Prisoners Unionization: Threat or Solution?" The final installment in the Prisoners Union series of seminars on the criminal justice system, 7:30 pm, at the Delancey Street Restaurant, 2032 Union St., SF, free, 648-2880 . . . "People First," a film about the disabled

people's consumer action group of that name and the group's recent national conference in Oregon, 7:30 pm, Jewish Community Center, 3200 California, SF, 50c. Sponsored by the center's Physical Fitness for Fun program for disabled children and teens.

**TUESDAY/13:** Two new political documentaries photographed by **Afonso Beato**, who appears in person: "On the Line" (narrated by Rip Torn) and "Puerto Rico: Paradise Invaded" (directed by Afonso Beato), 7:30 pm, Pacific-Film-Archive, 2621 Durant, Berkeley, 642-1124 . . . "Overview of all the assassinations, from Malcolm X to Dow Wilson to Karen Silkwood," 7 pm, at 2868 Mission (at 25th St.), SF. Sponsored by the **Assassination Research Collective** . . . **National Organization for Women** celebrates the Winter Solstice a week early, with "special feminist carols" written for the occasion (sample: "We're making a list/Checking it twice/Gonna find out who voted/Naughty or nice/Equal Rights is coming to town"), 7:30 pm, Stern Grove House, Sloat Blvd./19th Ave., SF, 647-2855 . . . **People Against Nuclear Power** educational gathering and potluck, with film "The Last Resort," followed by discussion of nuclear power plants, potluck 6 pm, film 7 pm, at American Friends Service Committee house, 2160 Lake, SF, 752-7766.

**WEDNESDAY/14:** **Taj Mahal** performs a solo benefit concert for **Commonarts**, Berkeley Neighborhood Arts Program, 7:30 and 9 pm, at La Pena Cultural Center, 3105 Shattuck, Berkeley, \$4 (tickets available at Leopold's, Berkeley), 843-4010. ■

## CHRISTMAS GUIDE IS COMING!

Next week, the Guardian's Eighth Annual Christmas Guide will take you to the most unusual stores, track down the most affordable and memorable gifts, steer you to the live Christmas trees (or places where you can chop your own), ferret out the most exotic Christmas cards, and, in short, solve just about all your holiday problems except for signing the checks and curing the hangovers. Plus Zena Jones visits a personalized Santa Claus service, and Chuck Fager calls on a woman who plans to spend Christmas Eve with the Virgin Mary. Don't miss it.

## SALES OF THE SEASON

U.S.-China Peoples Friendship Association (Holiday Chapter) fourth annual **East Day Chinese Gifts Bazaar**, featuring padded jackets, toys, stone rubbings, paper cuts and such from the People's Republic of China, Fri/9, 6-10 pm, and Sat/10, 11 am-6 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berkeley, 845-7407 . . . **Kala Institute print sale**, Fri/9, 7-10 pm, Sat/10-Sun/11, 10-6 pm, at 3200 Adeline, Berkeley, 658-7205 . . . **Earthworks**, a cooperative of eight ceramists, has its fourth annual Christmas show and sale, Fri/9-Sat/10 (also Fri/16-Sat/17), 10 am-6 pm, at 2547 8th St., Berkeley, 845-9561 . . . **Antique and Collectors' Christmas Gift Revival**, with "one million unique presents," plus a 1920s-1950s classic car showroom, Fri/9, 2-10 pm, Sat/10, 11 am-10 pm, Sun/11, 11 am-6 pm, at the San Mateo Fairgrounds (near Bay Meadows off Hwy. 92, west of 101), \$2.50 admission, 50c under 12 . . . **Bolinas Community Center Christmas Faire**, Fri/9, 6-10 pm, Sat/10-Sun/11, 10 am-5 pm, Bolinas Community Center . . . **Annual Greens Sale**, with Christmas greens and decorations, Fri/9-Sun/11, 1-4 pm, Marin Art and Garden Center, Ross, 454-5597 . . . **Santa Cruz Christmas Faire**, Fri/9-Sun/11 (also Fri/16-Sun/18), 10 am-10 pm, at the Coconut Grove on the boardwalk, Santa Cruz.

Seventh annual **KPFA Christmas Crafts Fair**, with live music plus entertainment by Suzie Skates, the Dancing Dill Pickles, Sarah Tomato and the Bay City Reds, Sat/10-Sun/11 (also Sat/17-Sun/18), 10 am-6 pm, Pauley Ballroom, UC Berkeley, \$1 admission (children free), 848-6767 . . . **Studio show** and holiday crafts sale by various local artisans, Sat/10-Sun/11, 11 am-8 pm, 2275 Pine, SF, 563-0287 . . .

**Student art sale** and Aparicio Gil Scholarship Fund benefit, featuring paintings, sculpture, ceramics, photographs and prints, Sat/10-Sun/11, 10 am-4 pm (preview reception Fri/9, 5-8 pm), San Francisco Art Institute, 800 Chestnut, SF, 771-7020 . . . **Fort Mason Printmakers** open studio sale, Sat/10-Sun/11, 10 am-6 pm, Fort Mason Art Center, Building 310, Room 208, Laguna/Bay, SF . . . **Benefit garage sale for Rivendell School**, Sat/10-Sun/11, 10 am-6 pm, Fulton/Second Ave., SF, 566-7454 . . . **San Francisco Artists Guild Show**, Sat/10-Sun/11, 10 am-5 pm, Redwood Grove, Golden Gate Park.

**Christmas party and craft sale**, Sat/10-Sun/11, 10 am-6 pm, Lincoln Art Center, 709 Davis, Santa Rosa . . . **Christmas Faire**, Sat/10-Sun/11, 9 am-5 pm, Fine Arts Building, Redwood Empire Fairgrounds, Ukiah . . . **Natural Christmas wreath sale**, Mon/12-Mon/19, first level lobby, Oakland Museum, 1000 Oak St. . . **Skyline College ceramics and art-etching classes' Ceramic and Etching Sale**, Tues/13-Thurs/15, 8 am-4:30 pm, plus 6-8:30 pm on Wed/14, main theater foyer, Skyline College, 3300 College Drive, San Bruno, 355-7000, ext. 153 or 258 . . . **Student Gallery of the California College of Arts and Crafts** sale of original crafts and art works (under \$100), Wed/14-Thurs/15, 10 am-6 pm, at 5269 Broadway (near College Ave.), Oakland, 653-8118.

**NOTE:** The Foundation for San Francisco's Architectural Heritage is holding its third annual holiday raffle (\$1 a chance). First prize is a "gourmet dinner for 12" at the Haas-Lilienthal House, with seven other prizes. Tickets available at the Heritage office, 2007 Franklin, SF. Drawing is Dec. 15. ■

## APPLAUSE FROM COMMON CAUSE

Much of the credit for the withdrawal of the Robert Mendelsohn nomination must go to the Bay Guardian. Reading over the transcript of the one day of hearings the Energy and Natural Resources Committee held on his nomination clearly shows that the Committee was not inclined to delve deeply or seriously into questions that had been raised about his campaign financing activities. The Bay Guardian clearly played the role of alerter. Common Cause was happy to respond. It was your paper's continuous reporting that kept the pressure on the Committee not to quickly rubber-stamp Mendelsohn as an Assistant Secretary of the Interior.

Congratulations on a job well done.

—David Cohen

President, Common Cause  
Washington, D.C.

## A FEW POINTS

Permit me, dear Editors, several reactions to articles in your issue of Oct. 13:

W. A. Van Winkle ("A Guide to Cabarets") would have been far more persuasive—if he really wanted to write about cabaret singers—had he discussed the extraordinary, perhaps unique, gifts of Piaf as actress/singer, rather than detailing her health problems and tastelessly, coyly adding, "Oh, and two marriages." And please tell him that a *chansonniere* is not, as his text implies, a male *chanteuse*, but rather a unique-to-Paris troubadour, for lack of a better word.

Stephen Ford's "reviews" (of new books about women in the Communist Party, U.S.A.) would more properly be labeled polemic. I am one life-long liberal who has opposed anti-Semitism, racism, McCarthyism, the Korean and Vietnamese wars and much, much more—in many instances long before it became popular to do so. I'm sick to death of having us small-d democrats/civil libertarians/anti-totalitarians tarred with the same brush used for those persons who have supported various status quos for the past 30 or 40 years. You can—and we have done—disagree with, oppose the reigning political attitudes of your times without believing that violence or "dropping out of the system" are the only correct responses.

It somehow became fashionable to call such persons as Schlesinger and McNamara "liberals" in New Left circles—God knows why—though they themselves would have used the word as an epithet as much as does the radical Left; so, in the by-now "time-honored" tradition of Joe McCarthy, one either is a throw-the-baby-out-with-the-bath-water radical or a "liberal"—which has come to mean appeaser, cowardly, behind.

I'm not a revolutionary, but as a proud liberal I revolt against these distortions!

—Serena Jutkovitz

San Francisco

**Vocabulary note from the editors:** Our trusty Webster's Dictionary tells us that *chansonniere* means "a writer or singer of chansons; esp. a caba-

ret singer," while *chanteuse* likewise means "a female concert or nightclub singer." We'll leave the fine details to the linguists.

## CUBA AND TOURISM

I want to add another perspective to Barbara Bambiger's "Opening the Tourist Gates to Cuba" (9/22/77).

In the harbor of Cienfuegos, a tourist and historical center, ships are greeted by a sign which says, "Welcome to Socialist Cuba."

It is more convenient and comfortable to travel elsewhere in the Caribbean; Cuba, as a result of the U.S. blockade, has less air conditioning and plumbing than tourists prefer. But it is wonderful to travel in Cuba because the person-in-the-street is welcoming to foreigners, up to date in current news, free of racism, concerned about the state of the world's peoples, delighted with the socialism of Fidel Castro, and feels that *he/she is gaining, daily, more and more control over her/his own life!*

People will converse with you at length (they haven't had any of us to talk with in 19 years, either.) And you can find Cubans who speak good English; most adult Cubans are studying something—many take languages.

I experienced a cordial welcome in Cuba, the more so as I defined myself as opposing the military policies and the colonialism of my government. I was able, despite being a tourist, through hard work, good friends, and luck, to visit a Pioneer Camp and a childcare center.

As a woman and a feminist, I had the unique experience of wandering around in cities and resorts and not being treated as a sex object. There was considerable eye contact and friendliness, but no men

"moved in" on the women in our group. Women who live in Habana and Santiago said it was safe to walk the streets at night, alone. I did and was delighted.

About the "travel details" part of the article, I had some different experiences. Unless you have bona fide business in Cuba, you have to go with a tour group, in a package tour. These divide into two basic kinds: the kind where you *travel* most of the time (by beautiful, modern air-conditioned buses) and the kind where you *stay put* in one, or two or three places. If you aren't used to package tours, don't take the former kind. (Another good contact for tours to Cuba is Station House Tours—call Mindy Affrime at 343-3676.)

Travellers checks are very new and suspect. Bring cash. And bring gifts for groups, not individuals—collectives use gifts well. I suggest frisbees and sets of marking pens.

It is legal to do overt homosexual acts in Cuba. People are vociferous in their distaste, but it is legal. And I agree that you do have to obey the law in Cuba, as it is a nation where the laws seem very popular with the people.

Don't go to Cuba for a rest, go for the stimulation of a visit to some folks who feel they are making things better for themselves, day by day.

—Sydney Clemens

San Francisco

## A LACK OF CURIOSITY

Thanks for your persistence in finding out the truth about Bob Mendelsohn and the laundered money. I can't believe his lack of curiosity about where \$16,500 came from.

I was amused to see the Chronicle not mention your paper when it finally hit the fan.

—Marie Cleasby

San Francisco

## THE SAN FRANCISCO BAY GUARDIAN

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"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861.)

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# Will the DAs break the Mendelsohn Stonewall?

If the Mendelsohn case is too big and explosive to decide amongst themselves to bring criminal charges, the DAs ought to take it to the criminal grand jury

"The President concurred with the strategy. He endorsed it emphatically to the end of the conversation. 'I'm not going to worry about it. The hell with it. . . . At times, uh, I just stonewall it.'"

"The 'stonewall' strategy functioned from the very first episodes of the cover-up. It was instinctive, from the very top of the Administration to the bottom. It was also ad hoc, developed in small reactions to the flurry of each day's events. There was not time to take stock of the whole case or to plan a careful defense in the meticulous fashion of trial lawyers. . . ."

"My lawyer was over here this morning, and we went through everybody's involvement. . . . We drew up a list of everybody who could be potentially indicted."

"Isn't that nice," Ehrlichman remarked dourly. ". . . It's a disaster," I said, and I began to read off the names. I went through all fifteen, slowly at first, then faster, as I wanted to have it over with. Then I read the offenses with which they could be charged.

"Ehrlichman sat bolt upright, his feet dropping to the floor. 'John, I wonder if someone might be slipping something putrid into your diet. I don't believe that damn list. I just don't agree with your lawyer's analysis.'"

"I drew another long breath. 'Well, John, write down these citations, because I think you ought to pull the statutes yourself if you have any doubt.' I looked down at the notes on my list. 'They're both Title 18. You ought to look under Section 371, which is a conspiracy statute. It carries five years and ten thousand dollars maximum. And Section 1503, which is an obstruction statute. It carries five years and five thousand dollars maximum. They're pretty serious offenses.'"

—John Dean, in *Blind Ambition*

BY BRUCE B. BRUGMANN

The central point that John Dean was making again and again in *Blind Ambition* was that the initial Watergate illegality itself was far less serious than the conspiracy, continuing coverup and stonewall that followed and enmeshed 15 persons in the White House by Dean's reckoning.

The Mendelsohn case started with a third-rate laundry scheme, put together to disguise a Transcentury/Potlatch investment in a crucial coastal commissioner, which would have been legal if properly reported, but would have made Mendelsohn look terrible and would have invalidated his pro-Transcentury position on the commission. So the participants in the laundry scheme planned from the first to cover up the scheme and stonewall ever after, all through a state audit of Mendelsohn's campaign finances in 1975, through an FBI background check for the White House, through a Department of the Interior conflict-of-interest check, through a Senate confirmation hearing, through an FPPC investigation, and now through civil lawsuits asking \$92,684, brought by the FPPC.

Now, as Dean brought out in *Watergate*, the participants could be enmeshed in serious offenses involving willful and intentional violation of the Political Reform Act of 1974, perjury, obstruction of justice, the same kind of criminal charges that followed from what Ron Ziegler called "a third-rate burglary" in Washington.

The Mendelsohn Stonewall involves on the first level Potlatch/Transcentury, a New York Stock Exchange firm that tried to improperly write off the laundered money as a business expense; a presidential appointee to a major conservation post in Interior; two campaign workers in sensitive government posts; and Mel Swig, a major Democratic contributor. On the next level, it involves the integrity of the White House and Interior, which are still holding on to Mendelsohn through his new federal post as a sidewalk superintendent and is still allowing his closest aide/co-defendant to work in Interior; the San Francisco's mayor's office, which is allowing another close Mendelsohn aide/co-defendant to work on the city budget; the North Central Coast Regional Commission, where Wanda Zankich, the admitted laundry-

woman of Bodega Bay, is still riding high; the state Senate Rules Committee, which appointed Zankich; the San Francisco supervisors, who still haven't asked their coastal commission reps to demand Zankich's resignation; and the viability of the Political Reform Act and the Coastal Act. Heavy stuff, but that's where we're down to with the Mendelsohn Stonewall in December of 1977.

## EXPLANATIONS, ANYONE?

The key issue now, as San Francisco DA Joe Freitas, Sonoma County DA Gene Tunney and Mendocino County DA Duncan James study the FPPC report for possible criminal charges and the FPPC prepares to take Mendelsohn and defendants into court in San Francisco on civil charges, is whether a prosecutor like Jaworski or a judge like Sirica will arise to break the Mendelsohn conspiracy and coverup.

The questions crucial to the conspiracy and continuing coverup hinge on the \$26,500 laundry scheme, which nobody now denies, and the fact, as established by the FPPC, that William Grader's name appears in various internal campaign records as the lender/contributor of the \$26,500, and that his name is crossed or whited out and replaced by Louise Drob's name.

These facts are evidence, wrote FPPC chairman Daniel Lowenstein, that "the false reporting of that transaction was intentional and not merely negligent violation. No doubt one could conceive of innocent explanations as to why the records are in this condition, but the fact is that no explanation was offered. Rather, the key campaign personnel, especially Barbara Morrison, said they were unable to recall the events surrounding the largest single contribution received in the campaign, a contribution that came at a time when the campaign was in acute need of funds."

To be more specific about intent and willfulness, let us break down the laundry scheme and continuing coverup into its crucial defendant-by-defendant questions:

Why would Transcentury/Potlatch/William Chamberlain, trying desperately to work out of a \$9 million hole with their Bodega Bay project, want to give Mendelsohn \$26,500 without telling him the source? No explanation.

Why would William Grader, if he didn't want to hide Transcentury/Potlatch as the true source of the money, pass the money in and out of three organizations and then via Wanda Zankich and Louise Drob to Mendelsohn? His explanation to FPPC investigators was that he would have a better chance of being repaid if he hid himself as the source. But this cover story was obviously untrue, because the campaign workers who accepted the money knew it came from Grader (why else did his name originally appear on several campaign documents, only to be crossed off and replaced by Drob's?) and because of the nature of the phony option on a piece of river-front land unsuitable for a Transcentury-type development.

Why would Zankich, if she didn't want to hide the true source of the money, accept the money from Grader, turn it over to her sister Louise Drob, drive to the Sebastopol Bank of America branch and exchange the checks with Grader's name on them for cashier's checks without names, then drive to Mendelsohn's headquarters in San Francisco and have her sister take them in and plunk them down on the counter with no explanation? Why would Zankich at first lie to FPPC investigators about this transaction and contend that her sister wanted to

JUST WATCH OVER  
THIS WATER COOLER  
BOBBY MAH BOY  
AND WE'LL PAY  
YOU \$170 A DAY.  
PLUS TRAVEL EXPENSES.  
PLUS ENTERTAINMENT EXPENSES.  
PLUS PER DIEM.  
PLUS OVERTIME.  
PLUS GAIN.



**'The Mendelsohn case started as a third-rate laundry scheme . . . but the participants could be enmeshed in serious offenses involving perjury, obstruction and willful intent to violate the Political Reform Act of 1974'**

give the money over Zankich's objections, only to admit the laundering scheme after she had been promised immunity from prosecution? No explanation.

Why would Drob, if she didn't want to hide the true source, turn in laundered money on anonymous cashier's checks under her name? And why would she at first lie about it to FPPC investigators and contend that she had used her personal check to purchase cashier's checks from a bank near Santa Rosa and had mailed them to Mendelsohn's headquarters only to admit after she had been given immunity from prosecution that she had delivered the cashier's checks in person at her sister's request? No explanation.

And why would Mendelsohn, if we take him at his word that he thought the biggest chunk in his campaign fund really came from Drob (a telephone operator from San Pedro who was making the first big political contribution in her life), not be amazed and make a few inquiries about his sudden benefactor? Why didn't he go back to her again for more contributions during later campaigns? Why did he go instead to Transcentury/Potlatch on two occasions in 1975 and 1976 and solicit contributions, according to the FPPC report? No explanation.

Why would Mendelsohn's key aide Joan Lubamersky, if she didn't know about the laundering scheme and continuing coverup, delete the Grader/Drob loans and three other loans from the list of outstanding debts she submitted to FBI investigators (who were making a background check for the White House for Mendelsohn's upcoming presidential nomination to Interior), when the probability of random deletion of these items from the total list is one in 86, according to Lowenstein's calculations? No explanation.

And why would Barbara Morrison, who was Mendelsohn's key finance aide during the 1974 campaign, tell the FPPC, if she didn't know about the laundering scheme and continuing coverup, that she couldn't recall the single largest contribution to the cam-

paign and she had no explanation whatsoever for the alteration of internal campaign documents that concealed the laundering scheme? Why would Morrison be "uncooperative," as the state auditor general's office characterized her attitude, when it was checking key discrepancies in Mendelsohn's report in 1975 that could have opened up the laundry scheme? Why would Morrison warn Bruce Raful, who prepared Mendelsohn's key May 19, 1977, financial disclosure statement, the one calculated to explain his debts and clear up disclosure conflicts and pull him through the Senate confirmation hearings the next day in Washington, D.C., to not "open up anything before July 1974?" (Morrison's advice came in a hand-written memo from Lubamersky to Raful, dated April 26, 1977, which the FPPC stated was found in the Mendelsohn committee files. The memo said in part, "Advice from Barbara: DON'T open up anything before July 1974. It can only cause you problems." Shortly before July 1974, let us note, was D-Day, May 20, 1974, the day the Transcentury/Potlatch/Grader/Zankich/Drob money was deposited in Mendelsohn's campaign.) Again, no explanation.

In sum, only Grader of all the defendants had an explanation for his part in the byzantine laundry scheme and its false reporting. And his story turned out to be untrue.

## TOLERATION SETS IN

These are indeed serious questions, and they establish that serious offenses have been committed in the Mendelsohn conspiracy and continuing coverup. But even more serious is the fact that the conspiracy and coverup is being tolerated, even in effect supported:

- by the White House, which appoints the directors of the Pennsylvania Avenue Development Corporation, which has hired Mendelsohn to superintend half a block of sidewalk construction in front of the annex to the National Gallery of Art at a salary of \$168 a day, only \$1 a day less than he got at Interior.

- by Interior, where Mendelsohn's closest aide/co-defendant, Joan Lubamersky, is still on the payroll at \$20,000-plus a year, where Secretary Cecil Andrus sits on the board of directors of Mendelsohn's handy-dandy new employer, where the word is that Interior's top people helped line up the job for Mendelsohn.

- by the mayor's office in San Francisco, where George Moscone (who recommended Wanda Zankich, in a letter to the Senate Rules Committee in 1972, for the coastal commission post, who accepted at least \$625 from Transcentury in 1974, who supports Mendelsohn to this day) is paying Barbara Morrison \$1512-a-month to help Rudy Nothenberg (who once worked for the FPPC) with the city budget, despite the FPPC charges, at the same time Moscone fired Port Director Tom Soules for no visible reason save pressure from real estate and development interests.

- and by the North Central Regional Commission, where Wanda Zankich still votes her Transcentury interests as a commissioner. And by the State Rules Committee, which has still not demanded that Wanda Zankich resign as its representative on the commission. And by the San Francisco supervisors, who still haven't instructed their two commission reps, Peter Tamaras and John Molinari, or their alternates, Ellen Johnk or Margot Patterson Doss, to try to right Mendelsohn's smelly legacy on the commission, as the city's rep, and demand loudly and



continue from previous page  
publicly that Zankich resign immediately.

Transcentury/Potlatch/Chamberlain, let us emphasize, are trying to make stick as public corporate policy, and have got the Pillsbury, Madison & Sutro law firm to help make stick in court, the principle that this is the way to conduct business in San Francisco and California: that a major New York Stock Exchange firm can launder \$26,500 to a public official to buy influence, charge it off as a legitimate business expense, misreport it to government agencies and its own stockholders—and stonewall it to the end and hope to get away with it.

More: The willingness of Transcentury/Potlatch to set up a phony option/laundry scheme and then stonewall it, and its eminent success in getting the state legislature to approve its Bodega Harbour project as a special-interest “urgency” measure, suggests that the company may have been laundering money to more politicians than Mendelsohn (and the Guardian has continually pressed in its complaints that the FPPC continue to investigate this possibility). As one coastal com-

missioner put it privately, “Somebody ought to check everybody that ever voted or ever helped Transcentury get its project approved.”

Therefore, because of the seriousness of these questions and offenses, because they involve public policy from the White House to Interior to the coastal commissions to the San Francisco mayor’s office to the Board of Supervisors, because they determine whether we can save the post-Nixon, post-Watergate reform legislation, because they cut to the heart of whether the FPPC and the coastal commissions can stop the Mendelsohns and the Transcenturys of the future from ripping off more chunks of the state of California, we recommend once again: 1) that DAs Freitas, Tunney and James meet promptly (as Tunney has suggested and Freitas has agreed) and confer on breaking the conspiracy and coverup on Mendelsohn and determining if criminal charges should be brought, by whom and in what jurisdiction; and 2) that Freitas, since he has the main jurisdiction and the major resources, including the FPPC attorney who broke the laundry scheme (who is now an investigator for Freitas), take the lead and either file charges based

on the FPPC report or take the case to the criminal grand jury, bring Mendelsohn and the defendants before it and seek to break the case and, if necessary, bring criminal charges.

Freitas only last month testified in Los Angeles, before a committee considering legislation that would limit the indictment powers of the criminal grand jury, that the grand jury was “still a useful tool in prosecuting white collar crime and certain sophisticated consumer fraud cases.” He might as well have been talking about the use of the grand jury in unraveling the Mendelsohn case.

The bottom line here is that, if the Mendelsohn case is so big and so politically explosive for Freitas, Tunney and James that they decide among themselves not to bring charges, then it is too big and politically explosive for them to decide among themselves to drop the case, as DA John Ferdon did three years ago in the Mendelsohn PG&E loan case.

Instead, if it’s that big and that explosive, they have an obligation to take the case to the criminal grand jury and let the jurors help crack the Mendelsohn Stonewall and decide whether to bring criminal charges. ■

2. Zankich has voted solidly for Transcentury despite the fact that she owns 13 parcels of real estate worth \$553,572 within five miles of the projects, according to Sonoma County assessor’s records.

Zankich’s pro-Transcentury voting record on the commission has been so unvarying that Bob Brown, the executive director of the regional commission, said he could not recall a single instance in which Zankich hadn’t voted for whatever Transcentury wanted from the commission. At least seven of the 13 Zankich proposals are income-producing business properties directly affected by the Transcentury project.

3. Zankich was a key participant in the laundering scheme, which is the heart of the FPPC’s case against Mendelsohn.

Zankich, when first questioned about the laundry scheme, told the FPPC the money was her sister’s, but after she was granted immunity, she admitted the money came to her from Grader and that she passed it on at his request.

The big unanswered question: why won’t Zankich resign?

Not once in the five-year history of the coastal commission has a single commissioner—cast this kind of pall over the commission, which was created to put an end to the very kind of project Transcentury’s development epitomizes at Bodega Bay. And never has a single commissioner gone to such lengths to push a development that so obviously serves her own economic interest.

But the compelling reason Zankich ought to resign is because she is holding the fort for Mendelsohn, she is hanging on to her commission post in the belief that if she resigns, it will be construed as an admission of guilt and that she will hurt the defense of Mendelsohn in his upcoming civil FPPC trial. In short, the defense of Mendelsohn and Transcentury is more important to her than the integrity and reputation of her commission. She wants to make the commission one more block in the Mendelsohn Stonewall.

P.S.: The California Senate Rules Committee is scheduled to meet on Wanda Zankich on Dec. 13 in Sacramento. Its members are Senators James Mills, chairman (D-Chula Vista), Room 5100; John Stull, vice-chairman, (R-Escondido), Room 4048; William Campbell (R-Whittier), Room 3086; Nicholas Petris (D-Oakland), Room 2082; Jerry Smith, (D-San Jose), Room 3056. Write to them at their room numbers, State Capitol Building, Sacramento, CA 95814.

## By ‘mutual agreement’— Osterhaus is out at KQED

BY ROBERT LEVERING

The announcement by William Osterhaus, president and general manager of KQED, of his intention to resign, effective Aug. 31, 1978, came as a surprise on Dec. 5 to most of the staff and members of San Francisco’s major public television and FM radio station. But persons familiar with the long-standing conflicts between Osterhaus and the KQED board of directors had been expecting Osterhaus’s resignation for several months.

Attorney Philip D. Armour III, chairperson of the KQED board, told me the resignation was a result of “a mutual agreement between the board and Bil. He accomplished a lot of things he wanted to do, and the board felt it was time to have a new management.” Armour cited the substantial growth at the station since Osterhaus came to public TV in July 1973 after 20 years in commercial broadcasting, including a dozen years with Westinghouse’s Group W stations, which owns San Francisco’s KPIX Channel 5, where Osterhaus was general manager.

The growth Armour credits to Osterhaus has been remarkable by any standards. In 1974, KQED employed 157

## WHY WON'T THE LAUNDRYWOMAN RESIGN?

Because Wanda Zankich is trying to make the regional coastal commission another block in the Mendelsohn Stonewall

BY DAVID JOHNSTON

What is Wanda Zankich, the admitted laundrywoman of Bodega Bay, who participated in two laundry schemes, who attempted to launder funds a third time, who lied about her laundering to the Fair Political Practices Commission and then admitted her role only after she was granted immunity from civil and criminal prosecution, still doing on the North Central Regional Coast Commission?

Four weeks after the FPPC released on Nov. 11 its devastating report on Robert Mendelsohn and Zankich, the two commission allies and close friends who labored so long together on behalf of Transcentury/Potlatch, Zankich was still on the commission, still voting for Transcentury, still voting for her business interests near the project.

Even her fellow commissioners are no longer defending her, and most are acutely aware of the embarrassment her refusal to resign causes the commission. In a Guardian phone poll of the commissioners (ten of 14 were reached), only one, Skip Berg, supported her. And even Berg said he had not yet read the report on Zankich and left open the possibility he could change his position when he had done so.

Nearly all the commissioners ducked

the question of whether the commission itself ought to remove Zankich, telling us that the responsibility rested with the state Senate Rules Committee, which appointed Zankich in 1972 and reappointed her in 1977 for a two-year term. And, indeed, on its own initiative, the Rules Committee has scheduled a closed meeting on Dec. 13 in Sacramento to hear a report on Zankich’s role in the Mendelsohn case and to decide what ought to be done, according to John Williamson, the committee’s executive officer.

We recommend that she resign before the Rules Committee meets and save the coastal commission a public keel-hauling for its lack of action. If she refuses to resign, we urge her fellow commissioners, for the sake of the commission’s integrity, to demand that she resign. And, if this fails, we urge the Senate Rules Committee to oust Zankich immediately and establish new standards of investigation for appointments, so that this kind of pro-development appointment and reappointment of a woman who owns 13 parcels of property worth more than \$550,000 within five miles of the big and developing Transcentury project won’t be repeated, ever.

Here are the reasons the Rules Committee and the coastal commission ought to reconsider her appointment:

1. Zankich’s appointment was en-

dorsed by pro-Transcentury politicians, personal friends and relatives.

When Zankich was first appointed to the coastal commission in 1972, decisions on appointees depended largely on the support prospective commissioners received from public officials and interest groups, according to John Williamson, the Rules Committee’s executive officer. Zankich’s file at the Rules Committee offices in Sacramento contains a batch of support letters—all written in December 1972 from decidedly pro-Transcentury politicians.

For example, Zankich’s file contains letters from then Sen. Randolph Collier, her chief sponsor, who selected William Grader as Transcentury’s lobbyist with the coastal commission; then Assemblyman-elect Barry Keene, who later sent letters of support for Transcentury to the coastal commission; and Sonoma County supervisor Robert Theiller, who was a pro-Transcentury vote on the regional commission.

Besides these Transcentury allies, there were other curious sponsors like Assemblyman Vincent Thomas, who represents San Pedro, Louise Drob’s hometown. Thomas is the brother of Lena Zankich, who is married to Andrew Zankich, the brother of Mitch Zankich, Wanda Zankich’s husband. Together, the four Zankiches own the very parcels of real estate within a half-mile of Transcentury’s project that Wanda Zankich failed to disclose in her 1977 economic interest statement (see Guardian, 12/1/77). There was also a letter from David Josephs, the executive director of the North Central Regional Water Quality Control Board and an old friend of Grader, Zankich and Mendelsohn. Josephs’s mother-in-law is Rose Rabinowitz, the person to whom Grader initially wrote and then cancelled the checks that were eventually laundered through Zankich to Mendelsohn.

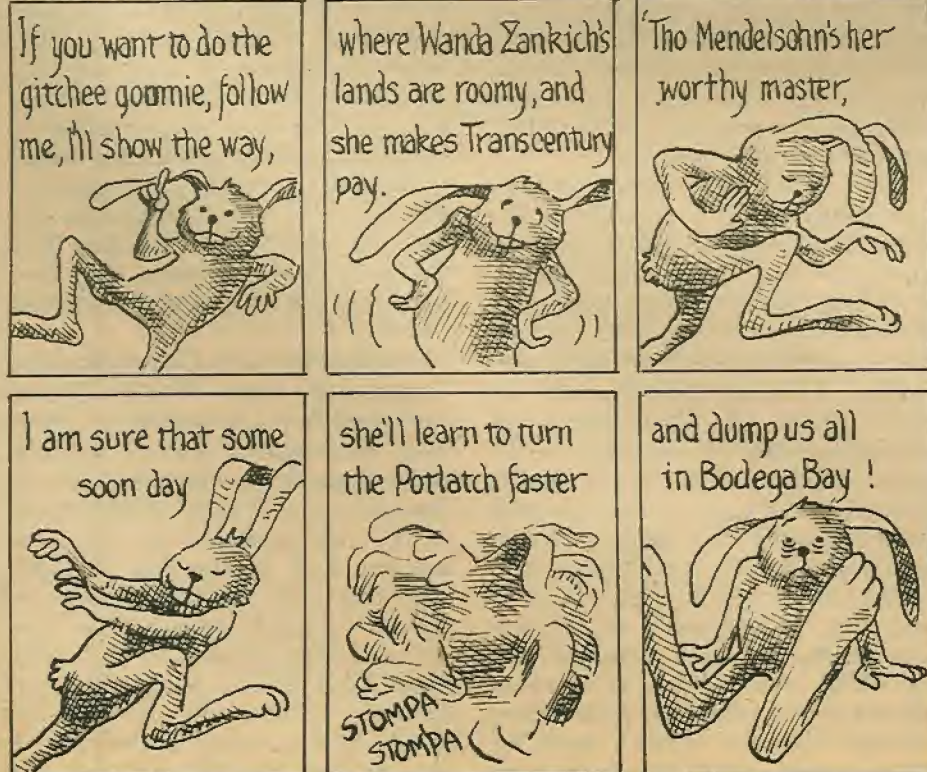
From Bodega Bay there was an endorsement letter from the Bodega Bay Chamber of Commerce, signed by Hazel Mitchell, the realtor who sold the property to Transcentury in 1969 and who has become the realtor for the sale of project lots. Along with her husband Hugh “Wes” Mitchell, Transcentury president William Chamberlain and his wife Bernadette, Hazel Mitchell owns at least four parcels of property near the project and Zankich’s Tides restaurant complex. Moreover, she was the secretary of the Sonoma County Alliance, the group formed in 1976 to recall Sup. Charles Hinkle and another conservationist supervisor, Robert Kortum.

Most curious of all, however, is the letter of endorsement from George Moscone, who at the time was majority floor leader of the state Senate and a vocal environmentalist. On Dec. 18, 1972, Moscone wrote, “After carefully reviewing the background, qualifications and experience of Wanda Zankich of Bodega Bay, I want to give her my strongest endorsement for appointment to the North Central Coast Regional Commission.” Why did Moscone, who accepted at least \$625 in political contributions from Transcentury in 1974, give Zankich his support? Williamson told us Moscone’s support was probably critical. “With both Collier [a noted pro-development senator] and Moscone supporting her,” Williamson said, “it gave her a considerable breadth of support from senators whose philosophies you wouldn’t have thought would coincide.”

We asked Mel Wax, Moscone’s press aide, to explain Moscone’s glowing endorsement letter. Wax said the mayor was busy with the “League of Cities business” and couldn’t be reached for an answer.

## THE WHITE RABBIT

by DAVID OMAR WHITE





people with an annual payroll of \$2.2 million. This year, there are 230 people on staff with a payroll of \$6.8 million. Membership, too, increased substantially under Osterhaus's tenure—from 88,000 to 110,000, with donations from members increasing from \$1.88 million to \$2.82 million. (KQED boasts the highest percentage of contributing viewers of any public broadcasting station in the U.S.) Most significantly, the overall KQED budget has more than tripled in the past four years—from \$3.8 million to \$12.1 million.

Much of the budgetary increase has come from huge grants for national programming—TV shows actually produced in San Francisco for broadcast on the nationwide Public Broadcasting System network. The largest single grant was for \$4.3 million for a daily half-hour TV series entitled "Over Easy," moderated by Hugh Downs and designed "for everyone on the upward swing past 40." The show's premiere on Nov. 14 featured an interview with Lillian Carter. KQED producers are also working on nine other national programming projects, many of which are being produced in KQED's new \$1.8 million facilities, which include the Bay Area's largest TV production studio.

Osterhaus's emphasis on national programming has led to conflicts with the 27-seat board of directors, of which eight seats are up for election this month. Board chairperson Armour said, "The board has a stated policy of more local programming. There's no conflict with Osterhaus about this, but we think it's time for a fresh approach. It's not a negative reaction to Osterhaus or a firing, but we want to shift to local programming as much as possible."

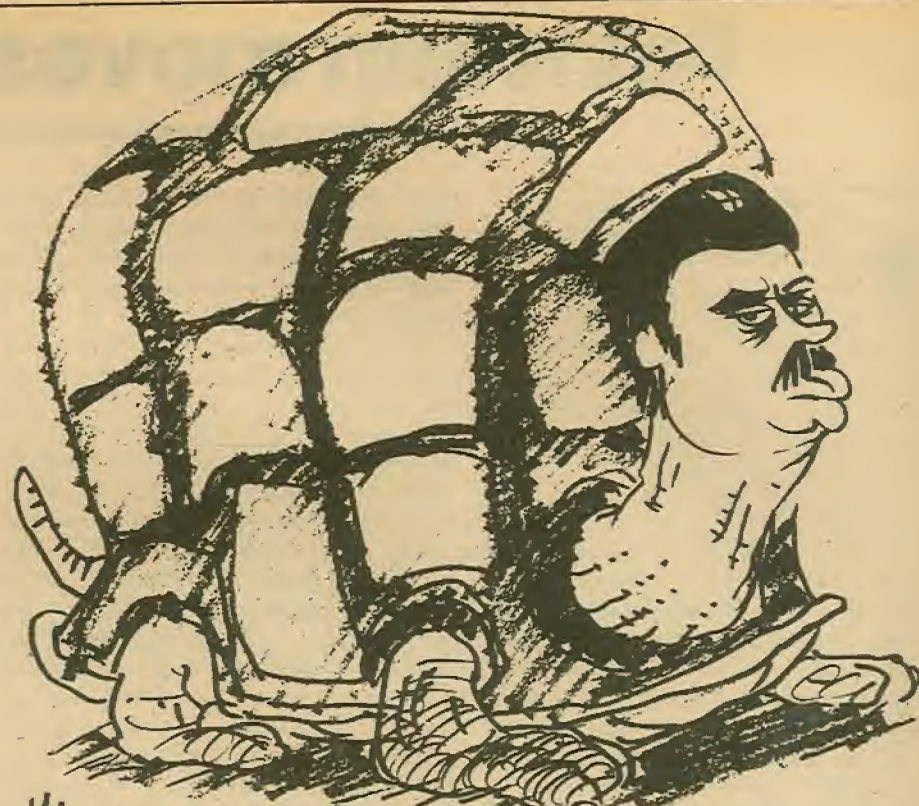
Osterhaus himself denied that any conflict with the KQED board was responsible for his resignation. "I do not perceive any difference at all in

what I understand the direction the board is interested in and what we as managers are interested in," Osterhaus said. He explained that his resignation was something he had been considering for some time. "I think five years is a good long time to spend at any one institution," he said.

Several board members I contacted said that although the final decision may have been mutual—ultimately a result of a meeting held last week between Armour and Osterhaus—Osterhaus had been under increasing pressure to step down in recent months. The board had reached the decision to ask Osterhaus to resign in August, according to these board sources. But the board was unable to reach an acceptable way to effect the decision until last week.

Board member Germaine Q. Wong, who works with Chinese for Affirmative Action in San Francisco, stated the most significant board dissatisfaction with Osterhaus related to the local-programming issue. "The board and management were not in synch on this issue. The majority of the board wanted more emphasis on local news and public affairs," Wong said. "That is, not that we should exclude one for the other—it's a matter of emphasis. We just seemed to have reached a stalemate with Osterhaus. He really felt one way and the board felt another. It got to the point where it was irresolvable." Wong added that she thought the decision to remove Newsroom from the air this past October and to replace it with the news show "A Closer Look" (and subsequent firing of reporters Jim Benet, Carolyn Craven, Richard Saiz and Ed Radenzel) was a factor for a few board members. "But for most of the board," she maintained, "it was just the overall direction of the station."

Other board members mentioned different problem areas—such as the fiscal management of the station, citing the



*Management moves forward —*

Dan O'Neill drew this portrait of Bill Osterhaus for the KQED strikers' cable TV show, "Newsroom of the Streets."

**'The station's staff had never fully recovered from the impact of the 4½-month strike shortly after Osterhaus arrived in 1973'**

huge deficits in the past, and problems of staff morale. Board member Nancy Jaicks thought the station's staff had never fully recovered from the impact of the 4½-month strike that took place shortly after Osterhaus arrived in 1973. "The staff morale has been awful," Jaicks said. "The personal touch was gone." Jaicks said she thought some of these problems were inevitable for a relatively small institution that had grown so rapidly in a short period of time.

Will the board be able to get more local programming? Chairperson Armour is hopeful but not overly optimistic about major changes in the short run because of the difficulty in raising funds for news and public-affairs programs. "You cannot get [corporate] underwriting for a news show," Armour said. "That's a PBS rule. You have to use discretionary funds. That's where the bind comes." But, Armour added, "We want to explore new alternatives with new management." ■

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# Feinstein moves to kill the I-Hotel

... but the mayor's office intervenes successfully at the last moment

BY W.A. VAN WINKLE

The last-minute intervention of Carl Williams, the mayor's director of community development, may have prevented Dianne Feinstein and the rest of the San Francisco supervisors from reneging on a promise they made to the International Hotel Tenants Association less than a year ago. Feinstein's attempt to jettison the hotel comes at a time when the IHTA seems on the verge of victory in an important court suit which may delay the hotel's demolition for several years.

Last December the supervisors passed Resolution 516-76, in which they pledged to set aside more than \$1.3 million from community development funds to enable the city to purchase the I-Hotel for the SF Housing Authority through eminent domain proceedings. Under the provisions of the resolution, and of the indemnification agreement subsequently signed by the IHTA, the Housing Authority and the mayor on

Dec. 20, 1976, the IHTA would then buy the hotel from the Housing Authority and operate it itself, thus providing the tenants with low-rent housing at no cost to the city.

But Feinstein was preparing another resolution to present to the board in the later part of November that would have rescinded 516-76. Williams learned of Feinstein's intentions beforehand and persuaded her to delay the resolution, which, according to Williams, would have violated the city's agreement with the IHTA and "blown the whole thing."

"I have no doubt that the resolution would have passed," Williams told me. "The game would have been all over, so we intervened. I met with her personally and told her it would be precipitous to withdraw the agreement before the tenants had a chance to demonstrate their ability to provide the funds [to buy the hotel from the city]. I also thought that, had we gone ahead, we would have been in

violation of the indemnification agreement.

"Also, the matter is still before the courts. It involves an important legal principle—whether or not a city can obtain property for low-income housing through its power of eminent domain. I would like to see that adjudicated."

Williams recalled that his conversation with Feinstein took place at his request "roughly" on Nov. 17 or 18 in Feinstein's office. Feinstein recalled it as having been sometime after "the vote of the people" on Nov. 8 in which Proposition U went down to defeat.

"The people voted two to one not to buy the hotel," Feinstein said. "The tenants had prepared a plan to buy the hotel from the city and had not carried it out. Mr. Williams suggested that I hold off until after the litigation was through the courts. I have not presented the resolution and I have no plans to at this time. All I've done is consider how you carry out the will of the people."

As we reported two weeks ago (Guardian 11/24/77), Mayor Moscone in a Nov. 15 letter instructed the IHTA to develop a "feasible and acceptable plan" to finance its purchase of the hotel from the Housing Authority soon. Otherwise, the mayor said, he would "be compelled to request the withdrawal of the litigation presently pending." The IHTA responded to the mayor's letter by suggesting a meeting between its representatives and Williams on Dec. 16 to discuss the current state of their finances. Williams has accepted the IHTA suggestion.

But some IHTA supporters have told the Guardian they doubt the mayor and the supervisors will hold up their end of the bargain, claiming that both consider the overwhelming defeat of Proposition U, under which the city would have bought the hotel outright with no buy-back provision, to be a mandate from the voters to dump the hotel entirely.

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Williams] with a hard line—in effect, Prop. U or nothing—will give us precisely nothing,” said one IHTA attorney familiar with the case, adding that the original plan under the supervisors’ resolution and the Housing Authority’s agreement was “the best we can hope for given current political realities.”

#### OPERATION DEMOLITION

Meanwhile, still another in the seemingly endless series of convoluted legal battles to save the I-Hotel is about to be waged in the California Court of Appeals First District. And this one, according to IHTA attorneys, appears to have a much better chance of saving the hotel than any of the suits and countersuits that have come down the pike to date. This battle is the demolition permit appeal case, expected to be heard sometime in January or February. The IHTA is claiming that the permit allowing the hotel’s owners to tear down the building expired on Jan. 15, 1976.

The Four Seas Investment Corporation, which bought the hotel on Dec. 31, 1973, originally applied for the permit on Jan. 17, 1974, and received it on March 10, 1974. Due to the continuous stays of eviction by the SF Superior Court, however, Four Seas was unable to begin tearing down the building until the eviction was finally carried out on Aug. 4 of this year. By then, the permit, which was supposed to have been in effect for a maximum of 270 days, had long since expired.

Or had it? Four Seas went to then Superintendent of Building Inspection Alfred Goldberg and claimed that the stays of eviction automatically stayed the start of the demolition permit’s life. To back up its argument, Four Seas cited a footnote at the bottom of a chart in the city Building Code (Table 3A, Section 302-D), which states, “Where the permit is issued but delayed due to action before the Board of Permit Appeals, or are [sic] cases in any court of competent jurisdiction, or are

[sic] under review by a state or regional regulatory body, the time allowable shall be computed from the date of the final action of the Board of Permit Appeals, court or state or regional regulatory body.” Four Seas claimed the eviction battle before the Superior Court constituted “cases in a court of competent jurisdiction,” and Goldberg agreed. On Feb. 23, 1976, Goldberg extended the life of the permit to begin whenever the eviction actually occurred.

The IHTA then took the case to the Board of Permit Appeals, which on March 10, 1976, overruled Goldberg and declared the permit dead. The IHTA had argued that, in spite of the footnote’s obvious grammatical problems, Section 302-D referred only to construction permits, not to demolition permits, and that Goldberg’s decision was in flagrant violation of Section 314.1.1 of the code, which states, “A demolition permit shall be cancelled 180 days after issuance. Only one extension of time of 90 days may be granted upon written request of the Superintendent.”

#### AN EIR NEEDED?

Then the IHTA brought up another point. According to the code, an application for a demolition permit must be accompanied by an environmental impact report if the applicant has plans to redevelop the site of demolition. When Four Seas originally applied for the permit, it denied having any plans to redevelop the I-Hotel and therefore did not have to supply an EIR. However, in a sworn deposition of Four Seas president Supasit Mahaguna taken on Oct. 24, 1975, seven months after Four Seas obtained the permit, IHTA attorney Gil Graham asked Supasit what Four Seas had intended to do with the building when the company’s board of directors originally discussed buying the I-Hotel on Oct. 31, 1973. Supasit answered, “We would have it rebuilt, maybe have a supermarket and office building.”

The Board of Permit Appeals heard

## Feinstein’s move comes when the IHTA seems on the verge of victory in a court suit that may delay demolition for years

the IHTA argument and ruled that Goldberg’s decision was “tantamount to the issuance of a new permit,” and therefore required an environmental impact report, based on Supasit’s testimony that Four Seas did in fact have plans for the redevelopment of the site.

But Four Seas refused to sit still for this and took the case to the Superior Court, where the case was heard by Judge Byron Arnold, the landlord judge who was later forced to withdraw from the I-Hotel case when a Guardian investigation (see Guardian 4/28/77) revealed that he was a major San Francisco real estate operator and former tenement landlord. Arnold ruled in favor of Four Seas on the grounds that (1) the Board of Permit Appeals had no authority to overturn the decision made by the superintendent of building inspection in this case, and (2) that Section 30 of the code stated that the board could only rule on the “issuance, denial or revocation of a permit” and that the superintendent had not issued, denied or revoked a permit, but had merely refused to cancel.

The IHTA then took its case to the Court of Appeals, where it presently awaits a hearing and a decision. IHTA attorney Bill Carpenter told me he was confident of a favorable ruling, and he said a strict construction of the code would undoubtedly lead to the revocation of Four Seas’ questionable permit. He also observed that Goldberg had been replaced by Robert Levy, who, on Aug. 8, 1977, four days after the I-Hotel eviction, issued a stop-

work order on the demolition of the hotel pending the decision of the Court of Appeals. The new superintendent has the authority to revoke the demolition permit if he desires, but Levy told me he was waiting for the court’s decision and would then consult the city attorney’s office before taking any such action.

#### VICTORY DEFEATED

Elsewhere on the I-Hotel watch: Five-day eviction notices were tacked up Monday, Dec. 5, on the doors of Four Seas’ Victory Building, 842 Kearny, next door to the International Hotel. Though the Victory once housed as many as 50 elderly Chinese and Filipino men and women, only three Chinese men remain. These men have already reached a separate peace with Four Seas, which has agreed not to demand several thousand dollars in back rent from the men in exchange for their agreement to leave the building voluntarily by Dec. 27.

“They just figured why spend two weeks in court when the judge would just throw them out anyway?” said Jeff Lewis, attorney for the Victory tenants. “The International Hotel was the first line of defense in the community, and when they fell there wasn’t much hope for the three men left here. I’m not sure if the Workers’ Committee [to Fight to Save the International Hotel and the Victory Building] will be doing anything here or not. They [the three men] are fortunate in that they have some family in town.”

“The real shame is that the senior citizens’ center downstairs will have to move out too, and they can’t find another place. They serve a couple of hundred old people meals every day—mostly old women. Now they’re out in the street.”

Lewis said he had argued in court that the Victory Building eviction attempt came in retaliation for the Victory tenants’ support of the I-Hotel tenants, but he dropped the case when he concluded his clients wouldn’t be able to get a fair trial in the San Francisco Superior Court.

“We could have put a lot of time and energy into it,” Lewis said, “but the tenants thought it would have just been a farce.”



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# 'HOUSTON WAS A RITE OF PASSAGE'

Four days that changed the movement: how 20,000 American women answered the question, "What do women want?"

BY LANI SILVER

**B**ella Abzug simply said, "Houston is going to change the lives of women in this country." At the National Women's Conference 1977, 1,442 women came as delegates, and 18,000 women came as observers representing nearly 130,000 women who had gone to the 50 state conferences, and those of the territories of Guam and Puerto Rico.

In addition, another 3,000 or so women carried a torch more than 2,600 miles to Houston from Seneca Falls, N.Y., site of America's first women's rights conference in 1848. Just as the Seneca Falls conference ushered in a new era of feminism by raising it as a public issue, so did the Houston convention more than a century later by turning it into a mass movement. As Eleanor Smeal of Pittsburgh, housewife and president of the National Organization for Women, said, "Houston was a rite of passage."

During the four-day conference, I interviewed women about their experiences and observations. Here's what some of them had to say.

## PASSING THE TORCH

**BILLIE JEAN KING**, tennis champion: "Every morning I'd wake up, and I'd be playing in a tournament some place, either in Brazil or here. And I'd say, somewhere out there, women are running with that torch. It was a great thrill to see it arrive. It was a very symbolic act—that, yes, women really are on the move. Yeah, you can talk all you want. When it gets down to the nitty gritty, you have to go out and do it."

**ALICE TRAVIS**, vice-chair of the California delegation, was one of the runners: "It was really great. This is the first time I'd made three miles. It starts the spirit of this whole conference off in a beautiful way, in a way that lets you know we can succeed, and the symbolic torch and runners show that."

**DONNA DE VERONA**, Olympic swimmer: "Through sports, which has been a vehicle for a lot of people, we find a stamina—all those qualities we're going to need here at this convention—to work together. We've been left out of the physical realm. If you are confident in your body, then you're not intimidated."

## THE MISSISSIPPI DELEGATION

The first surge of anger came when C. Delores Tucker, former secretary of state of Pennsylvania, stood at the microphone and challenged the seating of the Mississippi delegation on grounds that the all-white delegation was not representative of a state whose population is 37% black. Her objection was reminiscent of a similar challenge 13 years before at the Democratic National Convention.

**C. DELORES TUCKER**, former secretary of state of Pennsylvania: "I raised the question why the Mississippi delegation is all white and allegedly has seven advocates of the KKK. They are the seven men delegates. Why would this delegation be seated here, in a convention that is mandated by law, with a mandate that they be representative of their state—racial, ethnic, economic, educational, religious? I raised the question here as to why the Mississippi delegation would be seated at this conference. I understand that the commission members themselves questioned this delegation and were dismayed that Mississippi would bring 100% white people. We did not succeed in having the delegation unseated."

## THE MINORITY RESOLUTION

Several groups of minority women drafted a substitute resolution on rights of minority women that was far more sweeping than the one proposed by the conference planners. Many at the conference believed this to be the most significant event of the conference—and the most surprising. Coretta Scott King read it, and the response was tremendous. I was on the floor, and a lot of women who looked like my

grandmother were hugging and smiling and everyone sang "We Shall Overcome."

**GAIL SHEEHY**, author of *Passages*, said she feels that her writing will change on account of Houston. She said she has written mostly about white middle-class people, but now she feels excited about writing of women and men of all colors and classes:

"I think the most thrilling thing that has happened here was the passing of the minority resolution. Minority women got together in a network even before they came to the convention. Samoan women, black women from Florida, who I understand were the facilitators of the network. Women came here, caucused, and rose above their individual differences to respect their individual distinctions and got together to present a much improved resolution and have it adopted by almost the entire body. It was such an affirmation for them and for us that America can make more room and improve. I found it really thrilling."

"The fact that this body is almost overwhelmingly pro-ERA comes as no surprise. It was great to dance in the aisles. But it was not clear until the last moment that this resolution was going to be allowed on the floor, and that the whole body was going to be of the spirit to make a change."

**SALLY MARTINEZ**, California delegate: "I feel that this is a tremendous step forward for minority women. When you get almost a unanimous voice saying, yes, we're for minorities, it must be something forward, because we have had nothing. When you see these people in the coliseum with tears streaming down their faces, holding hands, parading—everyone was reduced to tears of joy because for once we are united as women."

**MARGARET SLOAN**, writer: "I'm excited because I am a black woman who had been working in the feminist movement for about nine years, and this work today from the majority of the body here supporting women of color is a real step towards unification. It might be the first true step towards uniting women that this country has ever had."

"Women really came through for each other. It was a very difficult thing, because women come from many different political places. I'm sure it must have been difficult for women to support issues that they had some discomfort with, but they came through because they saw that we cannot have true equality for all women if any segment of the female population isn't included in that."

"The California delegation played a great role—most diverse. We had young and old women. We had women of every racial group represented. We had 14% lesbians. We worked very hard to keep to the issues. We did a lot of talking, went to a lot of meetings."

## UP THE ERA

I was standing next to Gloria Steinem when the Equal Rights Amendment resolution passed. Gloria hugged me, and all around us people were kissing in the aisles, snake dancing, and hugging. Jean Stapleton was not far away.

**JEAN STAPLETON**, Edith Bunker of "All in the Family": "When the resolution for the passage of the ERA passed, there was a tremendous feeling of warmth and joy in the auditorium, and I felt I was a part of history for the first time in my life. And that says a lot about the conference itself. It must make a statement to the

country, and that's why it's important. It makes a statement that is needed. And I'm grateful to be a part of that. Probably the ERA is the most important piece of legislation in our century, and of course it will bring changes. Changes are already taking place—the ERA merely guarantees it. This concept is already off and running. It just guarantees it in the Constitution. The rights of women have already been claimed. I'm not a political person. It's just a matter of justice."

"I'm wearing a button that says, 'I'm a housewife for the ERA.' I wear it proudly. Edith represents the homemaker. She is loved because of her qualities, the good ones. I'm glad that image is apparently needed, because the opposition to this conference and its issues rises out of the belief that it's a threat to the housewife, to the homemakers, which is not true. It will protect the legal rights of the homemaker, the wife. So that's where Edith serves us."

**MIDGE COSTANZA**, White House adviser, right after the ERA vote: "This is the most exhilarating period of time that I can say I've ever experienced in my entire political history, and for as long as I've lived. And I've gone to many national conventions—from the nomination of the president, whose inauguration I went to, who happens to be my friend and my boss—and I have never felt anything that could equal the exhilarating high I was on last night. I was proud and felt good. When the ERA amendment passed, I felt we'd achieved a lot."

**SISTER JEAN SCHLEICKERT** wore a button that read, "Another nun for the ERA": "I support the ERA because it will give equality to everyone in this country. I think it will not only give women equality and quality lives, but it will give everyone that. I don't feel like a militant nun. I don't classify myself that way. I believe there is room for conscience, and for the individual to respond to their own conscience, and mine tells me that this is in accord with the Gospel."

"Do you get flak from higher up? As anyone takes a deviant position, they will get flak—and I don't see myself in any other position than that. It's based on my belief and convictions. There are many other nuns working for the ERA. Many communities are in support of us. Stand for the oppressed and injustices—that's what I'm about."

## ABORTION

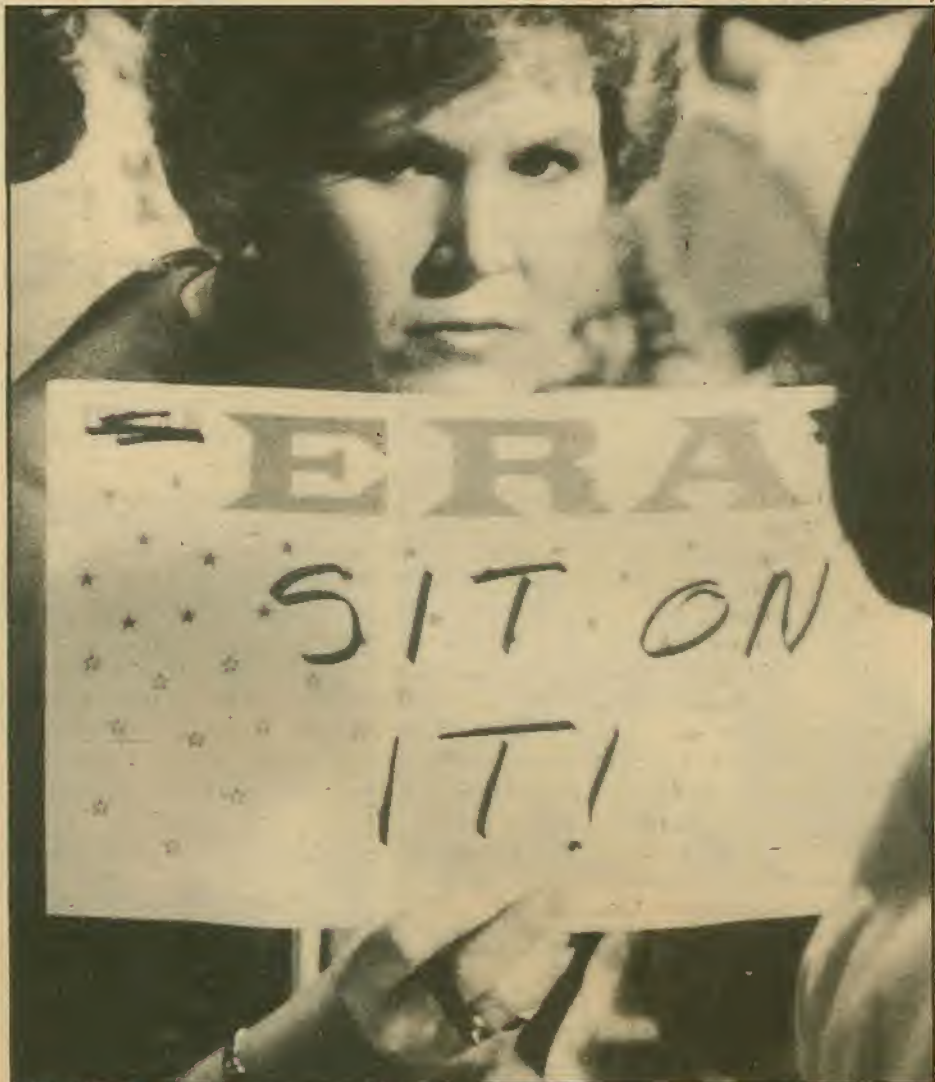
Everyone was a little nervous on Sunday, the second day of the convention, because the two issues that could split the convention were coming up: abortion (or reproductive freedom) and lesbian rights (or sexual preference).

During the abortion discussion, women walked around the auditorium with color pictures of unborn fetuses. One woman walked behind the others with a poster that read, "Keep abortion legal and safe."

When the "pro-life" women lost, they went to the front of the hall, held up a large picture of a fetus and sang, "All we are saying is give life a chance."

Immediately after the abortion resolution passed 8-to-1, I talked to two delegates who voted against it.

**LOUISE GRANT SMITH**, assistant attorney general of Missouri: "Why am I upset? Because I think women are destroying this country, and themselves. Women have set themselves back a century, with all these lesbians and people who want to kill the unborn and all that sort of thing."



An anti-ERA delegate expressed this minority sentiment. Nearby, a placard read, "Only a rat would ratify."

PHOTO BY JEANNE HATHAWAY





**Jean Stapleton:** "I'm wearing a button that says, 'I'm a housewife for the ERA.' I wear it proudly."  
**Flo Kennedy:** "Once media pays attention to an event, a woman isn't frightened of it."  
**Kristen Lem:** "I want to thank Anita Bryant in particular."  
**Dr. Benjamin Spock:** "I've been liberated gradually by women. The climax came when I rewrote 'Baby and Child Care' to get the sexism out of it."

**OPAL LAWRY:** "God forgive 'em. They don't know what they're doing. They'll have to be responsible to their God someday. It's absolutely anti-Bible, anti-Christ, anti-God. They don't know what they're doing."

The New York delegation voted not to close debate on the abortion issue. They said there was much more to say. Meanwhile, other women had resolutions that were not introduced.

**ELLEN WILLIS,** New York delegate, writer: "We wanted to put on record our condemnation of President Carter and Secretary Califano for their policy of denying funds to poor women [for abortions]. At the same time, President Carter hypocritically says he's for human rights and women's rights."

**LORNA BOURGE,** Louisiana delegate: "We were going to introduce a resolution calling for an investigation by the president on the conditions of Louisiana sugar cane plantations. There are approximately 80,000 to 90,000 women and men living behind the cane curtain on the plantations. People's mail is being opened. You have to get a permit slip to go to the doctor. Not many years ago people were paid in tokens instead of U.S. currency. Something urgently needs to be done."

#### LESBIAN RIGHTS

The lesbian-rights issue was not on the original list of resolutions, but 36 state conventions added it to their programs. Tension was high. On Friday, a Houston daily ran a half-page ad paid for by some of the "pro-life" delegates, with a picture of a little girl and the words, "Mommy, when I grow up can I be a lesbian?"

In the auditorium, 15 or 20 black women and men were sitting next to a Ku Klux Klan member with a sign that read, "Righteousness exalteth Mississippi." One of the men articulated the spirit of the "National Plan of Action," a proposed strategy of co-operation and compromise that would allow for all resolutions to be passed. When the lesbian issue was introduced, the man said with great energy and warmth, "Hey, those girls voted for us and worked hard. Let's vote for them."

Would the delegates support this controversial resolution? Yes, by an

8-1 margin. And with that, the third and last tremendous celebration.

**CHARLOTTE BUNCH,** one of the lesbian floor leaders and the editor of *Quest*, a feminist quarterly: "I think that the resolution that passed on sexual preference is the most significant statement that we have had supporting lesbian rights. Not what the feminist sector has produced, but the very broad sector. The important thing is that we've connected all women's lives as a whole. We've never had that kind of mandate on a national level. As a symbol of bringing together the progressive forces around gay rights, abortion, ERA—that is a very dramatic circle."

**JEANNE CORDOVA,** editor, *Lesbian Tide*, California delegate: "What was exciting to me was to see the acceptance, the validation, of the lesbian issue as a woman's issue. Few people outside the women's movement know any lesbians. We spent a weekend talking with people, and people saw us as real people. We were all really quite splendid."

**KATE MILLETT,** author of *Flying*: "The women's movement and the gay movement have really started a movement for sexual freedom in this country, and that is enormously important. Gay people are very vulnerable now. We're waiting to see, in some trepidation, if this mainstream group will surmount society's pressure. All day yesterday, we listened to people talk, and nobody once used the English word—derived from the Greek presumably—lesbian. Once somebody said 'sexual preference.'"

**MIDGE COSTANZA:** "It seems to me that the gay movement is not asking this nation to start a total advocacy program. They say, 'I've made a choice, now I want the right to live like anybody else.' When I met with the national Gay Task Force in the White House, they said, 'Our civil liberties are being denied. The right to decent housing, the right to have a job, or to keep one, is the right of every human being. I guess that people are so emotionally involved in the issue that, because of the opponent making it sensational, they react in a negative way. I believe that there's more support

than people acknowledge. I very basically feel that the right wing has used the issue of gay rights as their big weapon. I think people will understand just exactly what they are up to and reject it."

#### MEANWHILE, ON THE OUTSIDE...

There was much activity going on outside the conference—workshops, music, lectures, poetry readings, rallies. The "pro-lifers" held one rally, which Gail Sheehy described to me. Writer Lucy Komisar commented on the relationship between the pro-life movement and the right wing. Another rally produced a confrontation between some women and some male members of the Ku Klux Klan, which Linda Breckenridge told me about immediately after she was punched by a KKK member.

**GAIL SHEEHY:** "I was quite amazed. Yesterday I was over at the so-called pro-family rally. The question of how many people were there is really a question. I called and the banquet manager told me that there are only 8,500 seats maximum in the hall, with all the chairs on the floor. The count the pro-life women give it increases by 2,000 bodies every time you hear about it. First it was 15,000, now it was 17,000. It's supposed to be another 2,000 turned away."

"Well, I arrived there three-quarters of an hour after it started and walked right in and went right up to the front. No one was turned away. I don't think my colleagues have done their jobs in really checking the exact number. The organization of the rally went very smoothly. There was something quite different about it. There were only two black people in the entire 8,500-people group. They were both on the platform—they were speakers. One of them said that he wanted to have segregation from all the perverts that were over there at the IWY conference. There were no handicapped people. I saw very few Jewish features. I saw no people of color."

"What I saw was an essentially white Wonder Bread audience. I felt as though I was on an island. I felt as though I was removed from America. And when I came back through the doors

and saw this incredible diversity—tall, short, fat, young, old, elderly, handicapped people, self activating in wheelchairs, making amendments—I just said, 'I'm back home.'"

**LUCY KOMISAR,** writer: "I went to some of the meetings of the right wing, the conservative caucus. I came away with a very clear understanding that Phyllis Schlafly is using the ERA movement as a political base. It has nothing to do with women as women, but economic agenda. The Eagle Forum [Schlafly's organization] was not started as an anti-ERA organization. It started in 1967 when she was running for the presidency of the National Federation of Republican Women. When the ERA movement started, she focused on that."

"You find at their meetings they don't just talk about the ERA, but they also talk about the right-to-work law, busing, the Panama Canal, why we should not have a ban on Rhodesian chrome. I thought it was clear that the ERA issue was being used as an organizing tool to build a right-wing movement."

**LINDA BRECKENRIDGE,** California International Women's Year Support Coalition: "I got punched—that's what happened. There was a rally, 'Beyond the ERA.' It had ended, and there were only about a hundred of us left. As we turned around to leave we saw the KKK coming, and shortly thereafter there was a confrontation. The giant Klansmen started punching out women, and I tried to get in between so that nobody else would get hurt—and I got punched out."

"I saw him prepare to wind up, and it went into slow motion. I couldn't believe that I didn't do anything, and that I was going to get punched anyway. I saw his fist start to come at me, and I was leaning backwards, still saying, 'I don't believe he's going to punch me'—and he did. Fortunately, I pivoted and was pretty well out of his reach. There were about 15 or 20 Klanspeople—six men, and the rest were women. The Klan were carrying signs. The women were carrying Confederate flags. A silent procession. One of the signs said, 'Dykes, Kikes, Commies.' When this six-foot,

*continued next page*





PHOTO BY PRISCILLA ALEXANDER  
The conference became a celebration after the lesbian rights resolution passed by an 8-1 margin.

*continued from previous page*

250-pound monster hit me, I understood why Martin Luther King preached nonviolence. These people don't understand anything. You cannot use violence against them because that only gives validation to who they are."

#### FEW ROOMS AND BAD FOOD

There were other horror stories as well, mostly revolving around the hotel services and the food. Both were inadequate. We can speculate on the reasons, but nevertheless, women waited in line up to five hours to register at the Hyatt Regency. Delegates with confirmed reservations were bumped. One official explanation was that the oilman convention was in town and its delegates decided to extend their conference. Could it be, a lot of us asked ourselves, that the conservative oilmen intentionally screwed up the working conference? I like conspiracy theories.

Women were angry. Would a convention of men be treated this way? I knew on the first day of the conference,

watching women wait forever, that this convention would be different. Hundreds of women of all colors and ages protested by chanting: "We want service, we want service." It often took half an hour to go up or down in the elevator. It was horrible, particularly Friday night. Midge Costanza said she would do an interview with me in her hotel room. Right away, she said. I ran to the elevator, but it didn't arrive for 20 minutes. I wound up doing a lot of interviewing in elevators. I was upset to be late, but she too was waiting on another floor for an elevator.

The final straw was that there was virtually no food in downtown Houston, the big convention city. For five days most people I know survived on cotton candy, popcorn or hot dogs.

#### THE FOURTH ESTATE

It was exciting to see so many women wearing the green passes around their necks and the many women carrying cameras. In total, there were about 1,300 accredited press repre-

sentatives, as many as would cover a major national convention. About 60% were women. A lot of the delegates complained that the press gave the anti-ERA people equal press coverage rather than coverage in proportion to their 20% minority representation. I agreed with this news assessment. Maybe it was because most media decision makers, publishers and editors are men.

SEY CHASLER, editor of *Redbook*, commissioner and chair of the conference's Media Committee: "I think that the press sees that the women's movement is a significant and important movement, much more significant than they thought it was when they first arrived."

"What struck me today, especially this afternoon, was that last night the ERA demonstration was well covered by the press. This demonstration we just had now, to adopt the minority resolution, had very little coverage. I did not see the photographers, reporters and TV camerapeople during the minority demonstration. I don't know why they drifted off—maybe because it's Sunday, or it seemed to them to be a lesser issue. But I would have hoped that we'd gotten equal coverage."

FLO KENNEDY, attorney, critic, writer: "For once in life, now that the media has had to take it somewhat seriously, all the major networks are doing programming on it, which means a form of communication to women who heretofore have been deprived of communication. Once media pays attention to an event, a woman isn't frightened of it. She feels that it's no longer being outlawed."

LIZ CARPENTER, co-chair, ERAmerica: "It's very hard to cover a movement after it's moved out of the streets. It's easy when it's in meetings. Most movements go through different stages. First they come on very noisy. It's exciting, and it's argumentative,

it's confrontational. Then they have to move in where it's really meaningful.

"Then people return to the seminars of this country, the think tanks, and that's when the cameras go down, and the pencils go back in the pocket. And that's when it really becomes important. It's getting out of the home to the desk."

GLORIA STEINEM, editor of *Ms.*: "The response at the state conference level has not been good. They've either not been there at all, or in a very limited way. They spent their time on the negative aspects of it. But I think that now, in Houston, the national press is more sensitive. For one thing, there are a lot of women reporters here who have done their homework and have read about the issues. They aren't treating us as one lump. They understand that women are as diverse as men."

#### THE OPPOSITE SEX

It wasn't just women that attended the conference. There were several men in evidence, observing the proceedings, among them Eldridge Cleaver, Garry Trudeau and Dr. Benjamin Spock.

DR. BENJAMIN SPOCK: "Why am I wearing a button, 'Liberated men are more fun'? My wife, Mary Morgan, gave it to me. I've been liberated gradually by women. Not by my own efforts. In the early 1970s, when I began to be attacked by feminists, when I began to speak around the country against the war in Vietnam, I'd be attacked in an audience of one or two thousand. That really causes you to think. Well, it took me a long while to digest the accusations, to get the feminist point of view. Gradually I got it—and the climax came when I rewrote *Baby and Child Care* in 1974, to get the sexism out of it."

"I think the conference has great significance. I've been to a lot of conferences, and there's more good will

*Continued from page 12*

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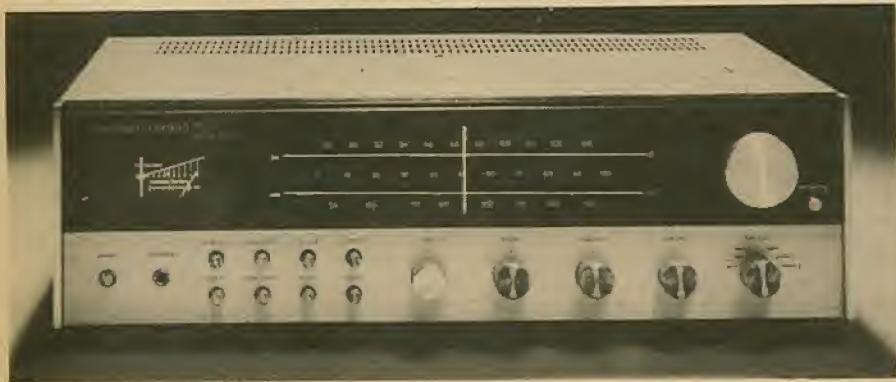
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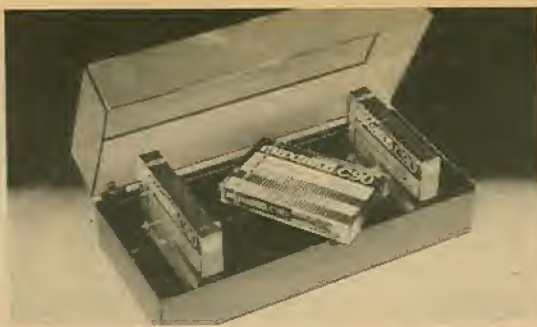


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PHOTO BY JEANNE HATHAWAY

Maya Angelou (left) and Coretta Scott King conferred on the floor.

Continued from Page 10

and determination and courage here, especially courage, than I generally see—the heterosexual women, for example, who stood up for the lesbian women. The long-term impact of the conference will depend on how we all continue working. The whole question is, how much muscle do you put into the fight afterwards? You don't get democracy without pushing for it."

#### THE LONG VIEW

Although much had been said and done during the four-day conference, much remained unsaid. There was no discussion of women internationally, for example, or of capitalism.

Several women talked about what they thought the conference meant in the broad sense—how it affected them while they were there, and how they thought it would affect the women's movement and women in general in times to come.

RUTH FALK, author of *Women Loving*: "I could feel all the energy.

Even before I came here. This is a time of transformation, it's a time for the female force. I feel that energy, and it's overwhelming—we're all so powerful. When we're all in a room together, every single one of us, it's just incredible. Women speaking out for farming rights, reporting, writing—women speaking out for themselves. For women. I think that this force will continue to reverberate across the country. Women will be more confident—love whoever they want, feel free, take a stand. I'm just ecstatic. I don't even know what's going to happen, but it's going to be fabulous. I think we're getting stronger. There's been a lot of caring. I think we're taking off. We have taken off."

ALANA SHINDLER, California I.W.Y. Support Coalition: "Many of us lived in a pretty tight headquarters, every single day for six days. We formed some very tight alliances, and the trust that we learned to have was incredible. The minute caring—'where's X,' 'When did she leave?' 'When she comes back let me know.' 'Oh, did you want a sandwich? Wait, don't go alone, we'll go with you.' Everyone was taking care of each other."

"When you're in a room, and all standing up for rights in unison, in favor of keeping child custody, lesbian rights, you know that something is happening right. We've tasted a little bit of utopia—a little bit. It's totally inspirational. We've tasted success. For months, I've been saying: Victory in Houston! We've had it."

KRISTEN LEM, singer: "The women's movement as a whole is very solid and together. We passed resolutions on child care, rape, battered women, welfare rights, disabled rights. All of these basic social and economic issues are being talked about in public, and in a much smoother way that they'd imagined. I want to thank Anita Bryant in particular for this. She pushed a lot of hesitant people over into realizing exactly how misguided it was to think

in terms of discriminating against gay people. She's been marvelous. We're deeply indebted to her for this. This is the first time where lesbianism, and a woman's right to choose abortion, and rights for minority women, were solidly upheld in public, with the media listening. There's an awfully broad scope we can agree upon. Many of these intricate and controversial tenets can only strengthen us as a national movement."

MIDGE COSTANZA: "I have been a victim of sexism like other women. I'm outspoken, and people in the press and other males refer to that as pushy. If a man said what I did, it would be 'brave,' 'courageous,' it would be 'magnificent.' For 200 years men have made decisions that regard women, and we haven't been there to give our opinion on those decisions that will affect our lives."

BETTY FRIEDAN, author of *The Feminine Mystique*: "I had some doubts and worries about this conference. There's so much involved. It's giving a kind of invitation to the right wing to move in, in a way they need. The conference didn't come from the women's movement. It was organized by the government, and organized in a year when our energies should have been going towards the ERA. It took a lot of our energy to fight the right wing in various state conventions. And then too, it's so huge. There's such a danger that it can be disruptive. Phyllis Schlafly says that Houston in going to destroy the women's movement. The women's movement can't be destroyed by a single meeting. There could be provocations. There's so much media. Media is always looking for things like putting one side against the other. They ignore the fact that the great majority of women are for the ERA—here as well as in the country. And yet, I'm a delegate at large."

"But any doubts I have are changing after a few hours of being here. It's so marvelous. Incredible. To see the

women. Never before have so many women come together who have been working for women in one way or another in such marvelous diversity. The last 15 years of my life are here. Every two steps I go into the hotel—'Hello, remember Anchorage last year? Alton, Illinois? North Carolina? This is my daughter.' It's so wonderful. I'm on the verge of tears. The women who have made this movement are here. Some wear blue jeans. Most wear dresses. They look like suburban housewives. They look like young women on their first job. Grandmothers. They look like school kids. They are so warm, so vital—they're so sweet. We talk with excitement. We're boycotting Alabama, Arizona, Arkansas, Florida, Georgia, Illinois, Louisiana, Mississippi, Missouri, Nevada, North Carolina, North Oklahoma, South Carolina, Utah and Virginia. These are the states that didn't ratify the ERA. It's going to take a lot of time, but I'm patient."

ROMA GUY, staff member, San Francisco Womens Centers: "I wish all women who have worked for the women's rights could have been here, and thanked themselves for having been a part of this. Ever since Rosie the Riveter got sent back to the kitchen we've had to fight hard and be courageous."

JUDY COULTER, California International Women's Year Support Coalition: "While government action helps, if they pay attention to our resolutions, all kinds of political action is necessary. Everyone has to be real serious about the amount of work that needs to be done. Violence and horrible things are happening to women, to poor people, to people of color. We are angry—and we're taking to the streets."

Lani Silver is a freelance reporter for National Public Radio, teaches "Women and Violence" in the Women Studies Program at San Francisco State University, and is co-director of the Women's Speakers Network.



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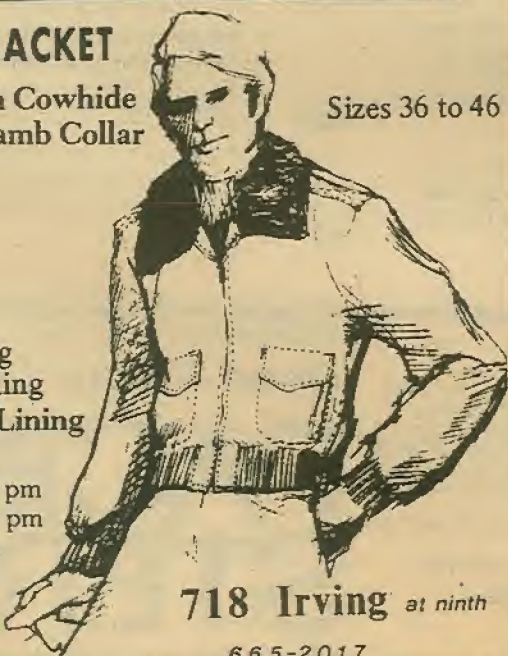
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# Jerzy Kosinski: The nightmare man in broad daylight

Our reporter visits with the author of "The Painted Bird" and "Blind Date"

BY W.A. VAN WINKLE

"Character and character only: nothing else is worth knowing."

—Jerzy Kosinski, quoting Robert Browning

The little old lady eyed Jerzy Kosinski diffidently. She approached his autograph table like a timid kitten, as though she half expected the author to suddenly jump up and begin tearing out her internal organs with a grappling hook.

She had just endured the Macy's Book and Author Luncheon in the Mark Hopkins Peacock Room, paying \$12.50 for the privilege of dining on cold salmon and listening to speeches by Kosinski, Howard (The Immigrants) Fast and Cyra (The Serial) McFadden. Now, while the Hopkins waiters cleared away the dessert dishes and dumped out the ashtrays, the lady stood in front of the nightmare man himself, with his piercing, crazy eyes and his corona of black, wiry hair, holding a hardbound copy of *Blind Date*, Kosinski's latest novel and the one he was in San Francisco to promote. He took the book from her, opened it to the title page and began to sketch the tiny caricature of his profile that precedes all Kosinski autographs.

"You know, Mr. Kosinski," the lady said cautiously. "I was afraid of you after I read *The Painted Bird*. But I'm not anymore."

Kosinski looked up at her in mid-sketch, his black eyes glowing, attempting a smile that failed to warm the severity of his face.

"That's good," he said. "I want no one to be afraid of me."

## THE ROOTS OF THE FEAR

Kosinski is baffled by the fear he arouses in people. He is slight (5'11", 135 pounds), well-dressed and groomed, and not even vaguely threatening in any physical sense. He suspects that people are afraid of him because of the brutality that slashes through his novels like a saber: in *The Painted Bird*, for example, a jealous husband wrenches out a plowboy's eyes with an iron spoon in one chapter; two chapters later, a young boy pushes a farmer into a pit full of rats, to be eaten alive instantly.

Or it might be the eyes. Kosinski has a pair of black jade eyes with a power and intensity that convinced the Polish peasants he lived among as a child during World War II that he was bewitched. They were afraid Kosinski would count their teeth, thus enabling him to cast death-inducing spells on them. They were afraid he would draw lightning to whatever house or barn he trembled in during thunderstorms, so they tied him up outside the village whenever the rain came. They tried on at least two occasions to drown him, once under a frozen river, and to this day Kosinski has a terror of being submerged. Kiki, the tall, red-haired woman he has lived with for the last ten years, is afraid he may panic and drown one day in water shallow enough to stand up in.

After the war even the Soviets began to fear him, not so much for his appearance as for his opinions on individual liberty, and Kosinski fled to the West with \$5 in his pocket. The ship paused in Copenhagen, where Kosinski tasted the first of the Coca-Colas he has developed an addiction to, and Kosinski finally ended up in New York in 1957 at the age of 24, speaking not a word of English, with precisely \$3.80 in his pocket. He taught himself the English vocabulary in three months by completely memorizing a Russian-English dictionary, and worked out the grammar by writing out sentences and paragraphs in the middle of the night and checking them for accuracy with the directory assistance operators in New York City.

For the next nine years, until the publication of *The Painted Bird*, his first novel, nobody feared Jerzy Kosinski. In 1958 he received a Ford Foundation grant which enabled him to attend Columbia and write his first book, a nonfiction portrayal of life behind the Iron Curtain (*The Future Is Ours, Comrade*) which he published under the pseudonym of Joseph Novak. The book was an instant success in Cold War America and earned him close to \$200,000. In 1960 he married Mary Weir, the wealthy young widow of a steel magnate (she died of a brain tumor in 1966, the same year *The Painted Bird* was published, this time under his real name).

But the frightened people returned to his life shortly after his wife's death. In 1967 the Xerox machine in his Yale office broke down, but Kosinski was unable to convince the repairwoman to come into the office to fix it. She simply stood on the



Jerzy Kosinski explaining himself.

**"To call my novels shocking is to deny simple humanity to a man who is hit by a car in the street. It demonstrates an inability to deal with anything but predigested baby food."**

threshold shaking her head. He tried asking her to give him directions from the doorway so he could repair the machine himself, but she refused. Finally she confessed to having read *The Painted Bird* the month before and told him she would not repair the machine unless he left the office. Kosinski, confused, did as he was told.

Strange things began to happen to him. In 1969, he helped get a friend named Woytek Frykowski out of Poland and into the United States. He introduced Frykowski to coffee heiress Abigail Folger and the two fell in love. At Kosinski's insistence, they went to Hollywood where they hoped Frykowski, a sometime actor in Poland, would be able to find work with mutual friend Roman Polanski or one of the other members of the Eastern European filmmaking colony there. Both Frykowski and Folger were slaughtered in Polanski's house on the night of the Manson murders. Kosinski was also to have been at Polanski's that night, but was held up by a luggage delay on the Paris-to-New York flight and was forced to spend the night in his New York apartment instead. He tells the story in vivid detail in *Blind Date*.

Kosinski's protagonist in *Blind Date*, George Levanter, like Kosinski's child-protagonist in *Painted Bird*, bears a striking resemblance to the author himself. Virtually all of the dream-like, existential incidents in the book actually happened to Kosinski (though he paradoxically denies that his fiction is autobiographical. The question itself seems to make his skin crawl). His fact, in fact, is frequently stranger than his fiction, and two or three days with Kosinski is material enough, if not for a novel, at least for a short story or two.

## AN AUTHOR FOR THE MIDWEST

The Chinese waiter at the Hyatt-Union Square's Plaza Restaurant seemed to be having some difficulty getting the drink orders straight. Kiki had ordered a rum and Coke for Kosinski, who was running late from a previous interview upstairs in his room, but the waiter brought back a Manhattan glass full of ice cubes and a clear fluid instead. Kosinski walked in and sat down just as the drink arrived.

"What is this?" he asked, sniffing the Manhattan glass.

"It's supposed to be a rum and Coke," said Kiki, "but who knows what it is?" She called the waiter back to the table.

"We want another drink," she said. "Use dark rum—Anejo, if you have it, or Myers's—and Coca-Cola in a tall glass with limes, please."

The waiter was back in a flash with a shot glass full of rum and a tall glass full of Coke. Kosinski

looked up at him matter-of-factly and said, "Got any limes?" The waiter proudly held out a small, white saucer with three lime wedges on it.

"You know," said Kosinski, when the waiter was safely out of earshot, "I find it incredible that the Chinese have so much trouble understanding Western rituals, like the exactitude we use in mixing drinks. The Chinese themselves are probably the most ritualized group on the face of the earth. If anyone could understand a ritual like drinking, I would think it would be them."

While he mixed his own rum and Coke at the table from the waiter's ingredients, trying (and failing) to avoid dribbling rum onto the tablecloth, Kosinski talked about his incredible Jacqueline Susanne-style, 15-minutes-between-interviews promotional tour of the United States.

"Actually, I think the publisher probably loses money on this tour, but I feel that anyone who is interested in me has a right to see me. I am here because I am trying to discredit the impression of some author hidden away in a cellar in the Vatican who annually spills forth with another great novel. But at the same time I am not my own protagonists and, given the nature of my work, my presence might even be counter-selling. This is because I am constantly reminding people that they won't get an easy reading."

"The publisher pays for all of the stops on this tour, but we have made many stops that weren't promotional. In the case of most authors, they would pay for both the author and his companion, but I pay for Kiki myself because of all the unscheduled stops and because I give them enough trouble as it is."

"For instance, they wanted me to make a stop in L.A., but I refused. I refused because Roman [Polanski] is there and I felt my presence would only attract unwanted publicity to him. So the publisher might be upset at my failing to appear in the L.A. marketing area."

"I also cause them problems because of the way I work. I put *Blind Date* through 17 separate drafts and then made changes on the galleys and the page proofs. I pay for the changes I make in the final, of course, but it still drives them crazy. Especially since I promised them I wouldn't do it."

"But I feel the tour is really the least I can do for them, since I'm not contracted in advance. And I'm really doing this as much for myself as for them. There's a terrific feeling of getting to know the working people who are reading my books. The radio interviews are especially evocative."

"I asked not to be put on television, though, for the reason that most of the people who are watching the talk shows on television are not readers. And very, very few of them are *my* readers. Did you know, as an example of how widespread the popular culture of this country is, that talk shows are identical the world over? The hosts all look the same, the background is the same, the questions are the same. That format completely dominates the world. It always amazes me."

One of Kosinski's many paradoxes is that, while he confesses to almost never missing a movie, no matter how bad, and though he watches television a few hours a day himself, he carries on a running, search-and-destroy battle with the popular culture created by the media. He seethes, all but frothing at the mouth, when the subject is mentioned.

"The inroads made by popular entertainment and popular culture are at their strongest here in California and on the East Coast. That may be why 70% of my book sales are in the Midwest. The Midwest seems to me to be relatively more concerned with issues of life and death and with the sense one makes of his own life. I find a lot of my readers there feel they could have written my books. But I seldom find that in California."

"New York and California have been bombarded with a cartoon portrayal of the human condition, through their television and their movies. New York has been enveloped in a largely Jewish and Italian popular culture, just as California has specialized in its visual produce of the popular culture. New York has provided that image, that visual produce, with a fraudulent philosophy, a sort of highbrow contempt for the true condition of life as not worthy of intellectual discussion. But at the same time that philosophy contains a sentimental impatience with the harsher aspects of human existence."

"The end product of that mixture is almost everything we see on television. It is so obvious. It is a vigilante as obvious as *Death Wish*, a politician as obvious as Redford [in *The Candidate*], Watergate as dreadful as *Washington Behind Closed Doors*. It is Kojak as the executioner of justice, Dr. Marcus Welby, M.D., as the portrayal of medical care, science and technology as given us in *Star Wars*, sexuality as perverse as *Valentino*."

Kosinski gestures at a pair of costumed cheerleaders going through their routine in Union Square across the street.

continued next page



**"There is no plot in life. There is drama, yes, and every individual is his own protagonist, but there is no plot. And yet there are 32 million people in this country who read the astrology in the newspapers on a regular basis."**

*continued from previous page*

"That is the height of American sexuality, there. Human sexuality in America is obsessed with that kind of adolescent portrayal. The short pleated skirt flying up in the air so naughtily to display the panties, the blank expression in the eyes, the vacuous smile. It is the outcry of the 14-year-old, apparently with large experience in the coital condition. Our culture uses that image a great deal for sexual evocation: Tatum O'Neal, Cissy Spacek, Pretty Baby, that girl in *The Exorcist*... Linda Blair."

I mentioned a 1971 Washington Post story on Kosinski in which writer Henry Allen accused him of frequently saying and writing things simply for their shock value.

"That is utterly untrue. To call my novels shocking is to deny simple humanity to a man who is hit by a car in the street. It demonstrates an inability to deal with anything but predigested baby food. To those people, anything more than the obvious becomes outlandish, bizarre, shocking. What a contempt this betrays! Not for my novels, but for the condition of urban life!

"The less perceptive readers tend to identify an author's writing about oppression with the author's belief in it. Because I write with conviction about oppression and manipulation, the less perceptive readers are unable to see that I am opposed to it. Those people are victims of a popular culture which denies them access to anything subtle or complex."

In his speeches, Kosinski frequently discusses what he calls an American tendency to live in the future or the past with very little attention paid to the present. I mentioned that this sounded suspiciously like the Eastern philosophies synthesized and imported by the likes of Baba Ram Dass.

"You mean they're plagiarizing my work? No, you see, they define 'now' in spiritual terms. I define it in terms of the ability to make pragmatic decisions. One must continually define one's place in a concrete environment, orienting oneself in terms of what

other people are. This is the pragmatic now, aiming at arriving at decisions about one's own degree of truth. When you attempt to define yourself according to other people's personas, you are merely fooling yourself and playing into their hands. You are playing into the hands of tradition, which you didn't think would betray you, and all of society, which doesn't necessarily operate as a friend.

"Society frequently comes as an enemy, for the reason that the nature of society is its insistence that the individual must die. The continuity of the society demands it. We are not trained by culture to define ourselves as individuals. We are trained to define ourselves as part of the society.

"The presence of television enabled society to acquire its most powerful spokesman. Television increased the difficulty of becoming an individual. It so pervades the country that the individual is reduced to nothing before it."

Does Kosinski have a television?

"Yes, of course. But I can cope with it. I control it; it doesn't control me. I know what I want to watch and I know why. Most people are not that way."

Couldn't Kosinski reach more people by writing for television?

"Yes, but that's not the point. If the issue is inner decision making, it is pointless to attempt such an issue on television. A television can show what people look like but not what they're thinking. The best it can do is set a mood. With television, the medium is active, the viewer is passive. With writing exactly the opposite is the case.

"One of the great dangers of television is that people take it so very seriously. Half of our hospital beds are presently occupied by mental patients. One great reason for this is the conflict between the vision of life offered by education in this country and by the popular culture, represented by television, and the realities of life which conform to neither one. When you are thrown out of your job at the age of fifty, your entire life is discredited. But in the absence

of any philosophy which gives validity to both success and failure, to youth and old age, to wealth and poverty, there is that enormous gap in which so many people resort to madness.

"These people feel they have been singled out by destiny's oppressive hand, that they are being unfairly punished. But destiny comes by random, it does not single any one person out for destruction. If anything, it singles us *all* out, completely at random. There is no plot in life. There is drama, yes, and every individual is his own protagonist, but there is no plot. And yet there are 32 million people in this country who read the astrology in the newspapers on a regular basis. People who look into the stars in search of their destiny are invariably people who lead empty lives. Such people are always looking for their lives outside themselves."

Kosinski had mentioned Joseph Conrad and Vladimir Nabokov during a radio interview as being two other Eastern Europeans who learned to speak English relatively late in life and later wrote in their second language. Did he feel a bond with those writers?

"Not particularly. You see, the experience of fiction lies in experiencing the events of life through the character of the protagonist. The language does not come as an event of itself, it comes as a function of events. I try to make my language as unobtrusive as possible, whereas both Conrad and Nabokov use much more explosive rhetoric. I try to keep it simple so that the reader can enter my novels without having to first push the language aside. I don't want the reader set off by having to first admire the author's fireworks.

"Are you familiar with Browning? He once said, 'Character and character only: nothing else is worth knowing.' I believe that in a novel the statement is made and the society seen primarily through the eyes of a character. With so many other entertainment devices—television, films, popular music—fiction is the only one which enables the reader to become involved with character. Fiction renders a portable map of the reader's own pressure points. My protagonists don't teach, they don't preach, and thus my novels involve the reader in the process of decoding the lives of the characters, just as the readers have to do for themselves in life."

And an obvious question, one that always rankles Kosinski: of all his decoder-ring novels, which is his favorite?



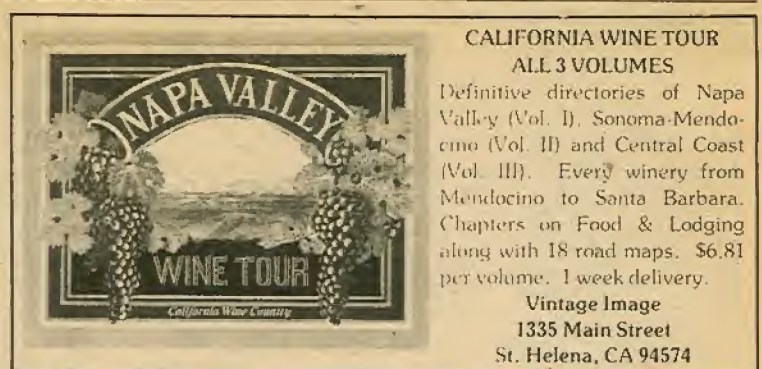
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"The one I am working on now, of course. Always the present moment, remember?"

### THE WRITER AS DICTATOR

Kosinski climbed into the front passenger seat of the Aspen next to Judy Hilsinger, his San Francisco public relations woman. Kiki and I were in the back.

Kosinski had just finished his speech at the Mark Hopkins and was ready to speed off to a radio interview by KGO's Jim Eason, but first he wanted to complain about the dais he had spoken from.

"You know, the dais is opposite of what I am. The dais is undemocratic. They put us up there to perpetuate the myth that there is something different about authors, that they are somehow better than the people down on the floor at the tables, eating their . . . whatever they were eating. What were you eating?"

"Cold salmon with that sauce they always give you," says Kiki. Then, to me, "He can never eat before he speaks."

"It's not good for the digestion or for your breathing," says Kosinski. "They ought to give the

speakers little pills instead of food. Superiority pills. If you speak first, they give you one superiority pill. If you speak third, they give you three superiority pills.

"The dais is an instrument of oppression, you know, to those in the audience. It is the first training to become a dictator—to become comfortable on the dais. It's the first step to becoming an Eichmann."

Kosinski turns around to face the traffic and relaxes, or relaxes as much as it is possible for him to relax in this fifteen-minute interlude between appointments on this six-day Bay Area promotional tour.

"How was my talk?" he asks Kiki.

"I don't know. I had to go to the bathroom."

Kosinski turns around and glowers at her.

"You walked out on me?" he says. "You couldn't have walked out on Howard Fast, or . . . what's-his-name? Serial-woman?"

Kiki looked at him calmly.

"I figured I'd be filled in later," she said.

## A California literary Christmas

35 recommended books from West Coast publishers

BY NAOMI LUCKS

Let's face it: East Coast publishing houses are concerned with East Coast problems—life, death, the lessons of history and the like. But we in California have other interests and needs, and no one meets them better than the California presses. They are, perhaps, a bit more daring; they are certainly committed to shaping you up mentally, physically and spiritually.

So: tummies in, tans in place, take a deep breath and come with me for a look at what the Quintessential Californian will be reading this holiday season.

### THE GREAT OUTDOORS

"Because it's there" was never much of an excuse, and mountaineer/photographer/author Galen Rowell searches for more tangible motives in his book *In the Throne Room of the Mountain Gods* (Sierra Club Books, \$18.50). An unsuccessful attempt by Rowell and others to climb K2, the world's second highest peak, provides the background against which he explores the private feelings of team members and the reactions of the indigenous Balti people to the invasion of their home by mountain climbers. Filled with beautiful color and black and white photographs of the Himalayas, this is a book which will bring both climbers and non-climbers into the heart of the experience.

For those who prefer hiking a little closer to home, Wilderness Press has just issued its second printing of *The Pacific Crest Trail, Volume I, California*, by Jeffrey Schaffer, Ben Schiffrin, Thomas Winnett and J. C. Jenkins (\$9.95). This book is a must for anyone making the trip. Included are 242 topographic strip maps, updated with more than 8,000 changes. What the maps don't tell you, the authors do: they take you literally step by step over the entire route from Mexico to the Oregon border.

Freeze-dried turkey tetrazzini not your style? Take *Wild Food Plants of the Sierra* by Steven and Mary Thompson (Wilderness Press, \$2.95) on your next camping trip. Learn to recognize miner's lettuce and mountain sorrell, and treat yourself to a breakfast of cattail biscuits and choke-cherry jam.

If you prefer things a bit more on the dry side, check out Peggy Parson's *The Deserts of the Southwest*, a Sierra Club Naturalist's Guide (\$5.95). You won't want to miss the intriguing and potentially life-saving chapter entitled, "Avoiding Unnecessary Confrontations with Scorpions."

The coming of smog to Yosemite Valley was a depressing piece of news, but in *YV88: An Ecofiction of Tomorrow* (Sierra Club Books, \$7.95), authors Christopher Swan and Chet Roaman say it doesn't necessarily have to stay there. Complete with architectural drawings, this is a fascinating look at a (so far) fictional way back to a park for the people rather than the automobile.

### ON YOUR WAY BACK TO THE LAND, REMEMBER THOSE WHO WERE THERE FIRST

When Lizzie Enos died in 1968 at the age of 87, she took with her some of the last remnants of Maidu Indian culture. In *Ooti: A Maidu Legacy* by Richard Simpson (Celestial Arts, \$6.95), she gives some of it back to us. Simpson's quiet photographs illustrate Lizzie's account of a way of life, now

virtually extinct, that relied heavily upon use of the acorn as the staple of existence.

Famed photographer of North American Indians Edward S. Curtis was also mighty with a pen. In *The Portable Curtis*, edited by Barry Gifford (Creative Arts Book Company, \$5.95), Curtis reports on myth and ritual, art and warfare, as well as biographical sketches and a selection of his photographs of the Indians he came to know so well.

### LOVELY TO LOOK AT

*Henry Evans Botanical Prints* (W. H. Freeman, \$25, and worth every penny) includes 33 full color and 29 black and white botanical linocuts by the self-taught printer, botanist and artist. The flowers are lovely and when you're done looking at the pictures you can go back and read Evans's personal account of how he made them and how you can make ones like them.

If you get a kick out of old family photos, you'll love *American Snapshots* by Ken Graves and Mitchell Payne (Scrimshaw Press, \$13.50). Graves and Payne looked through more than 100,000 family snapshots before coming up with this entertaining collection of pictures of what we do when only the family is watching.

*Good Life in Hard Times: San Francisco's 20's and 30's* by Jerry Flamm (Chronicle Books, \$6.95). Remember what life was like when Westlake Village was a cabbage field and Yehudi Menuhin rode his scooter in the back yard? This book brings it all back, even for those of us who were never there.

*Realities*, by David Howard (San Francisco Center



Maidu Indian Lizzie Enos preparing acorn meal; from "Ooti: Maidu Legacy."

for Visual Studies, \$4.95), is an unusual collection of experimental photographs by an artist whose work is now gaining international recognition.

*Rescued Buildings* by Roland Jacopetti and Ben Van Meter; photographs by Wayne McCall (Capra Press, \$8.95). Many pictures and several words about people who have made their homes in former skating rinks, laundromats, fire stations, barns and cabooses. Imaginative alternatives to that 1 bdr. mod AEK apt you may currently be inhabiting.

### THE SIXTIES STRIKE BACK

*Millbrook: The Early Years of the Psychedelic Revolution*, by Art Kleps (Bench Press, \$4.95). The inside dope about the Leary years from one who was there. Lots of good gossip about the former Dr. Richard Alpert and other culture stars of yesteryear.

*Psychedelics Encyclopedia* by Peter Stafford (And/Or Press, \$7.95). The history, botany, pharmacology and cultivation of the major mind expanders, plus personal accounts of drug experiences make this a comprehensive book on the subject. In the words of William Burroughs Jr., "If you were alive in the Sixties, you may be wondering why you are now." Within the pages of this outrageously researched book, you may find some of the answers.

Did you know that a marijuana seed from South Africa, grown in Czechoslovakia and tested while immature, contains 1.7% THC? Did you care? If you did, this is the book for you. *Marijuana Potency* by Michael Starks (And/Or Press, \$4.95) will teach you how to grow a bonsai pot plant and how to increase the potency of your homegrown.

### COSMIC CONSCIOUSNESS

*Cosmic Trigger: Final Secret of the Illuminati* by Robert Anton Wilson (And/Or Press, \$4.95). The author of the outrageous *Illuminati* trilogy is back with a virtually indescribable book which includes the truth about drugs, space travel, DNA, Magick, immortality, ESP and the Law of 23s. This is the book that poses the question, "Is 'dog' God spelled backwards, and if so, why?"

Throw away your drugs and your guru and try *Zen Without Zen Masters* by Camden Benares (And/Or Press, \$4.95). Benares invites you to "re-program that bio computer in your mind" with his do-it-yourself guide to enlightenment.

Kenneth Rexroth has assembled a collection of *The Buddhist Writings of Lafcadio Hearn* (Ross-Erickson Publishers, \$8.95). Hearn was a major force in the dissemination of Buddhist thought in the West, and this is a valuable book for anyone with an interest in the subject.

*Tales of a Dalai Lama*, by Pierre Delattre (Creative Arts Book Company, \$3.95), is a book of gentle stories concerning "the mystical education of a God-King" of Tibet. Tarthang Tulku, a real Tibetan monk who lives and teaches in the Bay Area, has written *Gesture of Balance* (Dharma Publishing, \$4.95), a lively guide to "awareness, self-healing and meditation."

### POETRY AND PROSE

James Broughton's talents are impressive—filmmaker, artist, writer, poet—and in keeping with that he has published three books this year. *Seeing the Light* (City Lights, \$2.50) is a small volume of thoughts for filmmakers which includes "Zen in the Art of Cinema" and suggests that Bunuel has "Catholic Zen." "Song for a French Picnic" is one of the *Odes for Odd Occasions* published by Manroot (\$4). Finally, Broughton explores his own integration of the masculine/feminine dichotomy in *Androgyne Journal* (Scrimshaw Press, \$3.50).

Two new books from Grey Fox Press have poet Lew Welch in common. One is *I, Leo* (\$3), Welch's autobiographical novel of life in the post-war years. The other, *Bread and Poetry*, is a transcription of a discussion with Gary Snyder, Welch and Philip Whalen, originally broadcast on KPFA in 1964. The question in point is the seemingly eternal, "Why do starving artists have to starve?"

*The Argument of Innocence* by Kenneth Patchen (Scrimshaw Press, \$7.50). Poetry, picture poems and sculpture of the late poet. This is a beautiful book, printed in full color to capture Patchen's whimsy and strength.

*The Gospel of Celine Arnaud*, by Clayton Eshelman (Tuumba Press, \$2), is one of a series of chapbooks issued by Tuumba Press. The small books are hand printed on selected paper and can be purchased individually or subscribed to as a series.

*Y'Bird*, edited by Ishmael Reed and Al Young (Y'Bird Magazine, \$4.95), is an exciting collection of new writings by authors including Jessica Hagedorn, Ntozake Shange, Gurney Norman and Reed himself.

A limited edition of 1,000 copies of *A Day After the Fair* by James Purdy (Johansen Bookworks Ltd., \$20) was designed and printed in San Francisco by Five Trees Press and distributed by Paperback Traffic. Destined to be collector's items, 50 copies

continued next page



We in California have particular interests and needs, and no one meets them better than the California presses. This season, read up on hikes through the deserts, reminiscences of the Sixties, programs for self-improvement . . . plus a good dose of spiritual enlightenment.

continued from previous page

have been signed and numbered by the author, and 20 have an original drawing by him.

*Furious Seasons and Other Stories* by Raymond Carver (Capra Press, \$3.95). This is the second collection of Carver's stories. The first, *Will You Be Quiet Please?* was nominated for the National Book Award in 1976.

#### FOR THOSE NEW YEAR'S RESOLUTIONS

They say that it's better to give than to receive, but some people haven't quite caught on. For them, the perfect gift is *Positive Selfishness* by Freida Porat (Celestial Arts, \$4.95). It's "a positive guide to self-esteem" by Dr. Porat, a marriage, family and individual counselor.

*Fat Liberation* by Alan Dolit (Celestial Arts, \$3.95). Dolit has taught Fat Lib classes around the Bay Area for several years, and has now decided to share his pound-shedding secrets with fatties everywhere. If you don't like the book, you can always eat it. May be slightly touchy to give as a present.

If you know an entire family that's out of shape, give them Mike Spino's *Running Home: A Comprehensive Six-Week Fitness Program for the Whole Family* (Celestial Arts, \$5.95). Spino sees running as an "integrative mind/body experience" and his techniques include breathing and rhythmic, structural patterning, energy awareness, yoga postures and Feldenkrais exercise. If you don't know what that is, look it up.

Take off those tight pants and try *Palm Leaf Patterns* by Margaret Fisher (Panjandrum Press, \$4.95). Colorful illustrations by Gregory Bentley and easy-to-follow instructions by Fisher will soon have you sewing pants that encourage freedom of movement. Includes a full-size, adjustable pattern for Chinese-styled "Palm-fu Pants."

You say someone in your house doesn't know how to do calculus? Never fear, *Professor E. McSquared's Original, Fantastic and Highly Edifying Calculus Primer*, by Howard Swann and John Johnson (William Kaufmann Inc., \$7.95), is back in a new, one-volume edition. A book that not only teaches you calculus, but lets you have fun doing it. Amazing.

Finally, if your friends have read all these books and think they could do better themselves, either get some new friends or buy them *Into Print: A Practical Guide to Writing, Illustrating and Publishing* by Mary Hill and Wendell Cochran (William Kaufmann Inc., \$6.95). This very well-organized book will help the new author to break down the potentially frightening mystique of pasteup and printing.

The following bookstores carry a selection of books by local presses. This is by no means an all-inclusive list, but it should give you a good start.

City Lights, 261 Columbus, SF; Discovery Book Shop, 245 Columbus, SF; The Paperback, 1335 Polk, SF; Albert Henry Books, 524 Geary, SF; Minerva's Owl Bookshop, 2181 Union, SF; Shambhala Booksellers, 2483 Telegraph, Berkeley; Serendipity Books, 1790 Shattuck, Berkeley; Cody's, 2454 Telegraph, Berkeley; B. Dalton (six Bay Area stores).

#### FINDING THE PUBLISHERS

Below, a list of the publishers mentioned in this article and the accompanying cookbook article. If you can't seem to find a bookstore that carries the book you want, these people will be more than happy to help.

And/Or Press, Box 2246, Berkeley 94702; Bench Press, Box 24635, Oakland 94623; Capra Press, 631 State St., Santa Barbara 93101; Celestial Arts/Les Femmes Publishing, 231 Adrian Rd., Millbrae 94030; Chronicle Books, 870 Market, SF 94102; City Lights Press, 261 Columbus, SF; Creative Arts, 833 Bancroft Way, Berkeley 94701.

Determined Productions, Box 2150, SF 94126; Dharma Publishing, 5856 Doyle St., Emeryville 94608; Far West Press, Box 549, SF 94101; W. H. Freeman, 660 Market, SF 94104; Johansen Book Works, 524 Union, SF; Manroot, Box 982, South SF 94080.

Nitty Gritty Productions, Box 5457, Concord 94524; 101 Productions, 834 Mission, SF, 94103; Palm Press, 325 Rutledge St., SF 94110.

Panjandrum Press, 99 Sanchez, SF; Ross-Erickson, Inc., 223 Via Sevilla, Santa Barbara 93109; San Francisco Book Company, 2311 Fillmore St., SF 94115; San Francisco Center for Visual Studies, 900 Alabama St., SF 94110; The Scrimshaw Press, 6040 Claremont Ave., Oakland 94618; Sierra Club Books, 530 Bush St., SF 94108.

Strawberry Hill Press, 616 44th Ave., SF 94121; Sunset (Lane Publishing Co.), Menlo Park 94025; Troubadour Press, 385 Fremont, SF 94105; Tuumba Press, 2639 Russell St., Berkeley 94705; Wilderness Press, 2440 Bancroft Way, Berkeley 94704; William Kaufmann, First St., Los Altos 94022; Y'Bird, Room 311, 2140 Shattuck Ave., Berkeley 94704.

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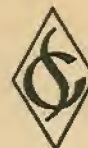
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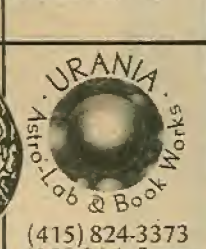
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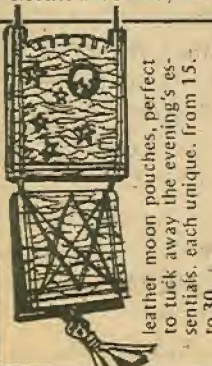
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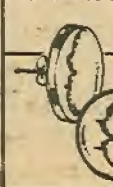
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# Tasteful tomes

## A selection of California cookbooks

BY JEANNETTE FERRARY

It used to be when you cared enough, you went out and bought somebody a greeting card. At first they cost a dime. Then as they got humorous, they became a quarter. Now even a dollar isn't unusual, though it's definitely not funny. The price of greeting cards is fast approaching that of paperback books—leading one to realize that paperbacks can serve the same function as greeting cards, especially when they are selected with even minimal sensitivity to the interests of the greeted party. All you have to do is tally up what you know about a person, go to a bookshop (not a drug store) and pick out a title that seems to fit. With Christmas on its inevitable way, this information can be most helpful and downright economic: after all, if you buy a paperback, you don't have to buy a card too; that would be redundant.

Which brings us to the subject of food. Everybody is interested in food. Even if they don't seem to cook at all, people can transport themselves with reveries of meals gone by and high aspirations for all the food forthcoming. Because cookbooks are designed to

appeal to such fundamental human fixations, you can almost always find one precisely suited to the set of idiosyncrasies you're dealing with. To help you, the following personality profiles are matched by an appropriate 1977 cookbook—all from our local presses, freshly prepared and waiting on your bookstore shelf.

For the person who dabbles in au courant chemistry and other such timely interests, there's the *Fabulous Fiber Cookbook* by Jeanne Jones (101 Productions; \$4.95 paper, \$8.95 cloth). Here is a wealth of information on grams of fiber, nutritional balance and caloric countdown on each high-fiber, sugar-free (except for "natural date sugar") recipe. And since the advent of food processors has made it necessary to figure out ways to use the clumsy, gear-laden devices—which turns the preparation of food into an unnatural act—you might try the *Food Processor Cookbook* (Nitty Gritty, \$3.95), full of easy, straightforward recipes transformed by the food processor into slightly more complicated versions. (Processing a garlic clove in a food processor until well minced, for instance, seems like an unreasonable demand on the world's dwindling energy supply.) However, the

mutated rainbow paper and the basic recipe collection by Janis Wicks make for an attractive gift.

Also beautifully presented is *French Cooking Simplified with a Food Processor* (101 Productions, \$4.95), illustrated with Rik Olson block prints. Ruth Howse has adapted to the food processor 120 classic French creations—Souffle Roule Farci aux Crabes, Pates, Bavarians and many of the delicate pastries of the traditional cuisine. This is a book for someone who enjoys spending time on the intricacies of elegant mousses and stuffed rolled veal and long simmered sauces. For the devoted cook who has room in his or her heart for a processor, this is a helpful addition.

Then there are your healthy people—everybody knows a few. They come in several varieties, such as the standard vegetarian. This person might enjoy *The Original Diet—Raw Vegetarian Guide and Recipe Book* by Karen Cross Whyte (Troubadour press, \$3.95). Half this book consists of such fascinating data as, "The saliva of primates is alkaline." In the Produce Calendar we find the average monthly availability of fresh fruits and vegetables, expressed as a percentage of the total annual supply. Apples are 5 right about now in California, in case you were wondering. The second half of the book is full of very interesting combinations of natural and basic grains, seeds and vegetables, none of which is cooked. Sun breads, for example, made from mix-

continued next page



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by Imogen Cunningham. Introduction by Margaretta Mitchell. At the age of ninety-two, a year before her death in June 1976, the indomitable Imogen Cunningham began work on this collection of photographs which are a unique testament to the condition of old age—in its dignity, its despair, and its loneliness. They are a testament, too, to the unwavering perception and honesty of a remarkable artist. Hilton Kramer, in *The New York Times*, said, "her work has a double claim on our attention. It belongs to history and at the same time it is part of the contemporary scene. On both counts it is of exceptional interest." 112 pp., 80 photographs, \$14.95 until December 31, 1977; \$17.50 thereafter.

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# Presenting a cookbook for every taste: from sausage to sprouts, from Fiji to French, from hasty to haute. Bon appetit!

continued from previous page

tures of flours and other ingredients, are simply left to dry in the sun or the kitchen. Many recipes call for blending or chilling, which suggests the existence of refrigerators and small electric appliances in a state of nature.

Sharon Cadwallader's *Complete Cookbook* (San Francisco Book Co., \$10.95 cloth) is a complete source of information on preparing foods from basic ingredients, with charts and drawings on carving, boning, preserving and other aspects of the care and feeding of food. It is a sort of natural foods *Joy of Cooking* without the scope, though with quite a bit of present-day information. *The Dollar a Day Cookbook* (Chronicle Books, \$5.95) makes the interesting point that the less you spend for food, the higher the quality. Written by Ruth and Bill Kaysing, this book tells you how to stock your larder with the basics, how to make your own pasta and even your own coffee substitute, all based on low cost and high nutritional value. Recipes are vegetarian and include natural grains and seeds.

And do you have a friend who just loves food—talking about it, reading recipe books at bed time, scribbling down ideas from restaurant menus and even occasionally cooking? Here are a few varied

suggestions for the person who enjoys more unconventional and exotic fare. In the *Pacific Islands Cookbook* (Determined Productions, \$4.95) even the Bruce Butte illustrations are bright with color and wit. Recipe ingredients are Americanized and quite readily available, and all recipes are easily prepared. Such tempting possibilities as Fiji Steamboat, Shabu Shabu, Lemon Onion Chutney and Lumpia are augmented into menu suggestions such as the Tongan Feast and Tahitian Tamaaraa. By the same author, Monica Bayley, is the *Black Africa Cookbook* (Determined Productions, \$4.95), which contains an identical preface on chili peppers, an invaluable reference for those who stand in awe of chilis, never knowing how much damage to expect from the many varieties. This book contains lots of fish and meat stews with names like Shoko, Mchuzi and Zighini which vary in the particular combination of vegetables and the degree of heat (curry or chilis). We also get directions for thin crepe-like Enjera (Ethiopia) and rice bread from Sierra Leone. Alain Le Foll has illustrated this handsome book with the rich orange-reds and warm animal browns of village and city life.

And maybe your friend would like to make Haggis, a Scottish treat for Hogmany (New Year's Eve), a feast commemorating Robert Burns. If so, all you need to supply is one sheep's stomach, one sheep's heart, one pair sheep's lungs and other sundry entrails plus a copy of *The Complete Sausage Cookbook* (San Francisco Book Co., \$9.95 cloth). This delicious book by Pamela Riddle and Mary Jane Danley tells how to make sausages and what to do with them, from stuffed apples to sausage quiche.

*Cooking with Josephine* (Strawberry Hill Press, \$6.95) is another readable, eatable collection, this one from the lively mind and hand of Josephine

Araldo, a San Francisco institution. The charm of this book is Josephine herself, her reminiscences and her recipes: Duck from Franche-Comte Province (with sherry and cheese); Flemish Brussels Sprouts Soup; Soupirs de Nonnes (Nun's Sighs). All recipes are short and easy to follow, although the overall cuisine is quite haute.

Salad lovers are staging a big Christmas comeback with two books. *The Book of Salads* by Sonia Uvezian (101 Productions, \$4.95) contains more than 150 recipes from many countries: Taramasalata (Greece), Fattoush Bread Salad (Syria/Lebanon), Ensalada de Noche Buena (Mexican Christmas Eve Salad), Emir's Pearls (Middle Eastern, the pearls being black olives in a setting of oranges and mint). Lou Seibert Pappas has given us two in one in her *Salads and Casseroles* (Nitty Gritty, \$3.95). Its salads range from Swiss Sausage and Cheese to Aioli Salad Platter; its basic notes on greens and things are informative, as in the former book. The casseroles are indexed by oven time so you can decide before you begin if you have the time for Danish Pork a la Kystens with its tomato, apricot, orange-almond base or Finnish Karelian Ragout or Alsatian Choucroute Garni.

For fish lovers, there's the *Seafood Cook Book* (Sunset, \$2.45) with all scaling, filleting, skinning and storing information on common fish and shellfish. In addition to providing some very delicious and unusual selections (Ricotta Stuffed Squid, Trout in Gingery Pork Sauce, Shark on Skewers), this book explains how to build a smoker.

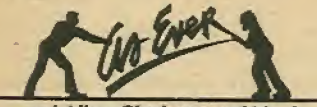
The best thing about giving cookbooks, of course, is that people usually feel as if they should make you something from the book eventually. So sooner or later, you are twice blessed.

Jeannette Ferrary is writing a cookbook, *The Last Minute Epicure*.

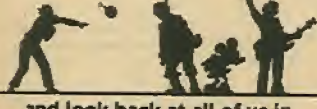
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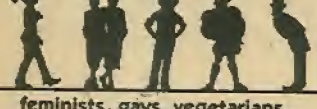
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## Looking back: some favorites from 1977

BY PETER CARROLL

**F**orty thousand books, more or less, were published in 1977. Possibly you missed some of them. In any case, the books that follow merit more than a casual Christmas shopping glance. Find them before they disappear into the maw of the Great Shredding Machine.

Douglas Day's *Journey of the Wolf* (Atheneum, \$8.95) is a novel written in the spirit of *For Whom the Bell Tolls*. It describes the last days of a Spanish exile from the Civil War who returns to his home in Andalucia. The journey takes the reader across modern Spain and through four decades in the life of a man and a culture.

More delightful in content is Gurney Norman's *Kinfolks: The Wilgus Stories* (Gnomon Press, PO Box 106, Frankfort, KY 40601, \$6.50). The Palo Alto novelist, whose first book, *Divine Right's Trip*, was published in *The Last Whole Earth Catalogue*, writes tenderly about his native Kentucky mountain culture. It is whimsical, warm and wise.

James J. Hannon's first novel, *Nasakenai (We Are Forsaken)* (Grossmont Press, 7071 Convoy Court, San Diego, CA 92111, \$8.95) focuses on the incarceration of Japanese Americans during World War Two. Though fictional and written by an Anglo, the book expresses the genuine suffering and confusion that afflicted the victims of wartime opportunism and prejudice.

"I am coming into your house with my hand outstretched," says a character in "The City Wears a Slouch Hat," one of two previously unpublished plays by Kenneth Patchen (*Patchen's Lost Plays*, edited by Richard G. Morgan, Capra Press, 631 State St., Santa Barbara 93101, \$10 cloth, \$3.95 paper). Written in 1941, this radio play, together with the 1958 work "Don't Look Now," reflects the poet's ever playful optimism. "I am your friend," Patchen concludes. "Do not be afraid of me."

Also out of the Fifties is Allen Ginsberg's *Journals*.

*Early Fifties Early Sixties*, edited by Gordon Ball (Grove Press, \$10). Here are the poet's working notebooks, fragments, dreams, random thoughts, probes. Fascinating as a work-in-progress.

Gary Snyder's *The Old Ways: Six Essays* (City Lights, 261 Columbus, SF 94133, \$2.50) celebrates traditional community and a sense of place. His writings range from the myth of the coyote among Native Americans and western settlers to the cosmic home. A brief section describes the habitat of old North Beach. "When we of the fifties and after walked into it," he explains, "walk was the key word."

This interest in origins and roots takes a political dimension in two recent autobiographical books. Peggy Dennis, widow of Communist Party leader Eugene Dennis, tells *The Autobiography of an American Communist: A Personal View of a Political Life, 1925-1975* (Lawrence Hill/Creative Arts, \$12.95 cloth, \$5.95 paper). Hers is a meaty book, yet graceful in describing personal experiences and explaining ideological struggle. Richard Wright continues the autobiographical narrative of *Black Boy* (1945) in the posthumous *American Hunger* (Harper & Row, \$8.95). This volume covers Wright's career in the north and depicts his involvement in the Communist Party in Chicago.

The struggle for civil rights in the south is the subject of Howell Raines's oral history, *My Soul is Rested: Movement Days in the Deep South Remembered* (Putnam, \$12.95). Interviews with people including Rosa Parks, Andrew Young, Ralph Abernathy and a host of other stalwarts capture the drama and tribulation of the fight against racial injustice.

A mellow description of one man's roots is laid out in Willard R. Espy's *Oysterville: Roads to Grandpa's Village* (Clarkson N. Potter, \$12.95). Tracing his lineage back to the pioneers who migrated to Oysterville, Washington—declared a national historical site in 1976—Espy deftly portrays his forebears with their foibles and joys.

Such delight in nostalgia contrasts with the harsher history told in Michael Herr's *Dispatches* (Knopf, \$8.95). As *Esquire's* correspondent in Vietnam in 1967-68, Herr witnessed the full madness of the war. He records his experiences with a sharp, mind-jolting prose that catapults the reader into the heart of the beast.

## America on film

Below, shots from *American Images*, a book of photographs by Dennis Feldman (Palm Press, 325 Rutledge St., SF 94110). From top: "Main Street, Downtown L.A."; "Casino—Tonopah, Nevada"; and "Ellamore, West Virginia."



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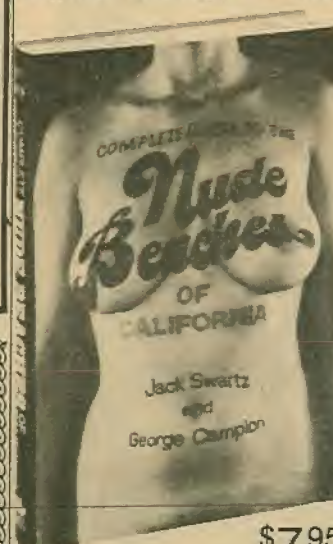
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# Friday, 9th

**Elegant Celebration of Christmas:** second annual benefit for ACT, showcases unusual trees and holiday tables created by leading stores and designers, including settings based on a Renaissance Christmas, an Edwardian Christmas and Christmas along the Nile, through Sun/11, 10 am-5 pm daily, the Icehouse, 151 Union, SF, \$5 tax deductible, 397-9602.

**★ Annual Greens Sale:** features Christmas greens and decorations, runs today through Sun/11, 1-4 pm, Marin Art and Garden Center, Sir Francis Drake at Laurel Grove, Ross, 454-5597.

**★ U.S.-China Holiday Bazaar:** 4th annual, features unique Chinese clothing, toys, art and food, plus a film and cooking demonstrations, opens tonight (6-10 pm), continues Sat/10 (11 am-6 pm), Unitarian Fellowship Hall, Cedar at Bonita, Berk., 845-7407.

**David Kelsey Keyboard Concert:** local musician David Kelsey performs at the newly reopened Golden Gate Theatres, in a concert preceded by a champagne buffet tonight and Sat/10 (6:50 pm/\$30 includes preferred concert seating), with a matinee performance Sun/11 (2:30 pm/\$4.50 general, \$2.50 youth under age 18), 2 Golden Gate at Market, SF, \$8.50-\$12.50 for evening performances only, 771-4100.

**B. B. King:** the master blues guitarist performs in concert, with Tina Turner and Bobby Blue Bland, tonight and Sat/10 at 7:30 and 11 pm, Sun/11 at 6 pm, Bayshore Fwy. at Whipple, San Carlos, \$6.50-\$7.50, 982-7337.

**Jazz Evening:** features a lasagne dinner accompanied by a jazz piano performance (7:30 pm), followed by a jazz/theater piece, performed by William Talen and Yogi (8:30 pm), capped by dancing to the jazz/rock ensemble, City Limits, Student Center, College of Marin, Kentfield at College, Kentfield, \$4 dinner and show, \$2 show only, 456-4073.

**Earth Wind & Fire:** featuring guest artist Deniece Williams, performs in concert, with the new band, Pockets, tonight through Sun/11, 8 pm, Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy., Oakl., \$6.50-\$8.50, 635-7800.

**"Major Barbara":** George Bernard Shaw's comic masterpiece, directed by George Kovach, presented by the Berkeley Repertory Theatre, opens tonight, plays Tues.-Thurs. (\$5.75) and Fri.-Sat. (\$6.25) at 8 pm, Sun. at 7 pm (\$5.75), with matinees Sat.-Sun. at 2 pm (\$5.25), through Jan. 22, 2980 College, Berk., 845-4700.

**"Stravinsky & Others":** features a fully staged production of Stravinsky's "L'Histoire du soldat," performed by the Mill Valley Chamber Players, with mime Martin Frick and narrator Orva Hoskinson, accompanied by members of the SF Ballet Orchestra and the Oakland Symphony, program also includes works by Boismortier and Telemann, wine, tea and snacks available, 8 pm, Fort Mason Bldg. 312, Marina at Laguna, SF, \$3 general, \$2.50 students, 775-7555.

**"Nutcracker":** the annual Christmas concert of the SF Ballet, opens Thurs/8, and continues with daily performances (except Tues/13-Wed/14 and Sun/25), through Dec. 27, War Memorial Opera House, Van Ness at Grove, SF, \$3-\$15, call 431-1210 for times.

**Kathakali:** a South Indian dance-drama, performed by Kunhiramam and Katherine of Kalakshetra, with Kalamandalam JoAnn Berry, plays tonight and Sat/10, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., \$2.50, 841-5580.

**Sonny Terry & Brownie McGhee:** the legendary blues singers perform tonight and Sat/10, 8:30 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750.

**"Soda-Pop" Gala:** The Lamplighters present thirty fully-staged scenes from popular company productions, 8:30 pm, Presentation Theatre, 2350 Turk, SF, \$7.50-\$9, 752-7755.

**Jack Bruce:** performs in concert, with Bad Boy, tonight and Sat/10, 8:30 and 11:30 pm, Old Waldorf, 444 Battery, SF, \$6.50 advance, \$7.50 door, 397-4335.

**Dance Spectrum:** directed by Carlos Carvajal, performs "Wintermas," an alternative Christmas ballet, production opens Thurs/8, performances scheduled Thurs. at 1 pm, Fri.-Sat. at 8:30 pm and Sun. at 3 pm, through Dec. 17, \$3-\$7, 824-5044.

**Harris & Scardina:** Beth Harris and Paul Scardina perform modern dance premiere and revival works with guest

artists, tonight and Sat/10, 8:30 pm, Metropolitan Arts Center, 1040 Geary, SF, \$3.50 general, \$2.50 students and seniors, 626-8973.

**"Mr. Woman":** Frances Mann performs original electronic music, in the first concert of the Performing Arts Forum Music Series, tonight and Sat/10, 8:30 pm, Oberlin Dance Collective, 223 Mississippi, SF, \$3, 863-6606.

**Naomi Gruen & Dancers:** present a modern dance series that opens tonight and continues Fri.-Sat., through Dec. 17, 8:30 pm, 442 Shotwell, SF, \$2.50 advance, \$3.50 door, 826-0560.

**"Kakos":** contact improvisation drama, conceived and performed by the Blake Street Hawkeyes, opens tonight, runs Fri.-Sat. through Dec. 17, 9 pm 2019 Blake, Berk., \$2.50, 848-5426.

**Ronee Blakely:** performs in concert, tonight and Sat/10, 9 and 11 pm, The City, Montgomery at Broadway, SF, \$6, 391-7920.

**Red Garland Trio:** features longtime jazz greats Philly Joe Jones and Leroy Vinniger, making their first concert appearance in five years, performances scheduled through Sun/11, 9:30 and 11:30 pm, Keystone Korner, 750 Vallejo, SF, \$5, 781-0697.

# Saturday, 10th

**★ Human Rights Forum:** presented as part of the United Nations World Forum Series, in commemoration of Human Rights Day, features comments by Heidi Ann Hanson of the U.S. State Dept., 9:30 am-12:30 pm, Laney College Forum, 10th at Fallon, Oakl., 835-5250.

**Great Dickens Christmas Fair & Pickwick Comic Annual:** a recreation of 19th century London's entertainment halls, theaters, pubs and street markets, featuring handcrafted items bartered by artists in authentic costume, live period entertainment and home-prepared edibles, runs Sat. 10 am-10 pm and Sun. 10 am-7 pm, through Dec. 18, with special Friday hours Dec. 16 10 am-10 pm, Cow Palace, Geneva at Santos, SF, \$5.95 general, \$2.95 children ages 12 and under, \$3.75 seniors on Sat., 334-4852.

**Black Dance Weekend:** sponsored by the SF Dancers' Workshop, features performances by Jasmine and Xavier Nash, today and Sun/11, 10 am-5 pm, 321 Divisadero, SF, \$50 donation for the weekend benefits the Dancers' Workshop Third World Reach-Out Scholarship Fund, 626-0414.

**★ Model Toy Train Show:** features operating antique and modern toy trains on elaborate landscaped display boards, runs today (10 am-8 pm) and Sun/11 (10 am-5 pm), Leininger Center, 1300 Senter Rd., San Jose, (408) 286-3626.

**★ In Celebration of Loie Fuller:** a major exhibit of works by Rodin, Riviere, Roche, Bradley, Cheret and Orazi, inspired by the American dancer Loie Fuller, plus a collection of her costumes, opens today, exhibit also features an hourly screening of the rare film clip, "Ruth St. Denis at the Hollywood Bowl: A

Tribute to Loie Fuller," as well as a performance series that begins in Jan., display open daily 11 am-4 pm, through Feb. 10, Palace of the Legion of Honor, Lincoln Park, near 34th Ave. at Clement, SF, 75c, 558-3598.

**★ Christmas Fiesta:** third annual celebration, staged in honor of SF's Mexican-American founders, features performances by Mariachi Continental, Coro Hispano de SF and Mariane Tapia's Dancers with Don Chon the Clown, plus pinata-breaking and a posada procession, 1-5 pm, Old Fort Point, under the South Tower of the Golden Gate Bridge, SF, free, 561-3837.

**★ "The Hypochondriacs":** the Julian Theater's New and Experimental Theater Series opens with a workshop production of Botho Strauss' murder mystery, set in turn-of-the-century Amsterdam, directed by Richard Reineccius, post-performance discussions with Reineccius follow the play today and Sun/11, 3 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, \$1.50; Wed/14, 7 pm, Lurie Room, Main Library, McAllister at Hyde, SF, free, 647-5525.

**Jane White:** the well-known Broadway actress makes her West Coast debut as a cabaret singer, accompanied by pianist Buddy Barnes, 7:30 pm, Masonic Auditorium, 1111 California, SF, \$8.50, 776-4917.

**Blue Oyster Cult:** performs in concert, with Black Oak and the Runaways, 8 pm, Cow Palace, Geneva at Santos, SF, \$6.50 advance, \$7.50 day of the show, 334-4852.

**Amnesty International Celebration:** features speeches by former prisoner of conscience, Niva Padilha and KQED civil rights correspondent Marshall Krause, plus six short films and live music by The Joy and the Laurie Cohen Jazz Quartet, 8 pm, First Congregational Church, Post at Mason, SF, \$2 optional donation, 563-3733.

**Christmas Pageant:** 58th annual, features music, dance and Christmas play performances, presented by 1700 Oakland school children, using over 1,000 props, accompanied by a 20-piece orchestra, tonight at 8 pm, Sun/10 at 3 pm, Oakland Auditorium, 10 10th St., Oakl., \$1.75-\$2.50, 273-3791.

**Centennial Ball:** marks the 100th anniversary of the SF Jewish Community Center, features dancing to the Mystic Knights, 8 pm-midnight, 3200 California, SF, \$5, semi-formal dress, 346-6040.

**"The Messiah":** the Oakland Symphony Chamber Orchestra performs George Frederick Handel's masterpiece, directed by Harold Farberman, with the Oakland Symphony Chorus, conducted by Joseph Liebling, features soprano Sarah Franklin, mezzo-soprano Stephanie Friedman, tenor John Patton and basso Elwood Thornton, tonight at 8:30 pm and Sun/11 at 3 pm, Paramount Theater, 21st at Broadway, Oakl., \$4-\$9 general, \$2 youth under age 17 when accompanied by an adult, 465-6400.

**Elegant Celebration of Christmas:** see Friday/9.

**Annual Greens Sale:** see Friday/9.

**U.S.-China Holiday Bazaar:** see Friday/9.

**David Kelsey Keyboard Concert:** see Friday/9.

**B. B. King:** see Friday/9.

**Earth, Wind & Fire:** see Friday/9.

**"Major Barbara":** see Friday/9.

**"Nutcracker":** see Friday/9.

**Kathakali:** see Friday/9.

**Sonny Terry & Brownie McGhee:** see Friday/9.

**Jack Bruce:** see Friday/9.

**Dance Spectrum:** see Friday/9.

**Harris & Scardina:** see Friday/9.

**"Mr. Woman":** see Friday/9.

**Naomi Gruen & Dancers:** see Friday/9.

**"Kakos":** see Friday/9.

**Ronee Blakely:** see Friday/9.

**Red Garland Trio:** see Friday/9.

# Sunday, 11th

**Fungus Fair:** the annual exhibition of the SF Mycological Society, includes 200 varieties of wild mushrooms and toadstools, plus fungi photographs, crafts, drawings and books, as well as a display of poisonous mushrooms, with cultivation demonstrations for edible varieties, 10 am-5 pm, Fort Mason Bldg. 312, Marina at Laguna, SF, \$1.25 adults, 50c youth ages 12-18, children under age 12 free, 557-1825.

**Misty Redwood Run:** a 7.6-mile foot race, co-sponsored by the East Bay Regional Park District and the Lung Association of Alameda County, features 1st, 2nd and 3rd place awards in each of the four age divisions, register at 8:30 am, races start at 10 am, main parking lot, Redwood Regional Park, Skyline Blvd., Oakl., \$1.50 advance, \$2 day of the race, 531-9300.

**★ Japanese New Year Celebration:** features mochi (rice) pounding, accompanied by the Taiko Dojo drummers, with free samples of the resulting rice cakes, 2-3:30 pm, Japan Center Peace Plaza (rain location in the Kintetsu Bldg. across from the Plaza), Post at Buchanan, SF, 421-4373.

**Dolly Parton:** performs in concert, with special guest John McEuen, 7 and 10:30 pm, Marin Veterans' Memorial Theatre, Civic Center, San Rafael, \$6.50-\$7.50, 472-3500.

**SF Bach Choir:** presents Poulenc's "Gloria," Charpentier's "Midnight Mass" and Bach's "Magnificat," in its annual Christmas concert, directed by Waldemar Jacobsen, 7 pm, St. Ignatius Church, USF, Fulton at Parker, SF, \$2 donation requested, 666-6292.

**Filmmaker James Benning:** presents his work, "Boogie Woogie," 8 pm, SF Art Institute, 800 Chestnut, SF, \$2 general, \$1.25 SFAl students, 777-7020; presents his works, "Saturday Night," "A to B," "Chicago Loop," "Michigan Avenue," "I-94," "8½ x 11" and "9-1-75," Tues/13, 7:30 pm, SF Museum of Modern Art, Van Ness at McAllister, SF, \$1.50 general, \$1 members, seniors and youth under age 16, 863-8800.

**"Soundscape":** composer/pianist Katrina Krinsky, bass violinist Chuck Metcalf and drummer Bob Eyarb Braye present original classical/jazz works, in their debut performance, 8 pm, Zellerbach Playhouse, UC Berk., \$4.50 general, \$3.50 students advance and \$5.50 door, 642-7477.



Jules Broussard plays his final SF engagement. See Tuesday/13.



"Samurai" cups by Diane Flyr are on display through Dec. 31 at Allrich Gallery, 2 Embarcadero Center, SF, 398-8896.



**Bill of Rights Celebration:** sponsored by the ACLU, features speeches by Jessica Mitford and Linus Pauling, plus a presentation of the 5th annual Earl Warren Civil Liberties Award to ACLU activist Francis Heisler, 8 pm, Sheraton-Palace, Market at New Montgomery, SF, \$5 donation, 777-4545.

**Great Dickens Christmas Fair:** see Saturday/10.

**Black Dance Weekend:** see Saturday/10.

**Model Toy Train Show:** see Saturday/10.

**"The Hypochondriacs":** see Saturday/10.

**Christmas Pageant:** see Saturday/10.

**"The Messiah":** see Saturday/10.

**Elegant Celebration of Christmas:** see Friday/9.

**Annual Greens Sale:** see Friday/9.

**David Kelsey Keyboard Concert:** see Friday/9.

**B. B. King:** see Friday/9.

**Earth, Wind & Fire:** see Friday/9.

**"Major Barbara":** see Friday/9.

**"Nutcracker":** see Friday/9.

**Dance Spectrum:** see Friday/9.

**Red Garland Trio:** see Friday/9.

## Monday 12th

★ **Mission San Rafael Celebration:** marks the Mission's 160th anniversary, with a Mariachi Mass presented in Spanish (6:30 pm), plus a three-block candlelight parade of children down luminarios-decorated A St. (7 pm), followed by a fiesta, Mission San Rafael, 1102 5th Ave., San Rafael, free, 454-8141.

**Darrell Martinie:** KSAN's Cosmic Muffin astrologer forecasts tonight, The Boarding House, 960 Bush, SF, \$2.50, 421-4333.

## Tuesday, 13th

**French Christmas Films:** the French Film Club presents "Le Jongleur de Notre Dame" and "Christmas in Provence," plus French cartoons and refreshments, 7 pm, McLaren Hall 252, USF, Cole at Fulton, SF, \$1.50 general, \$1 students, 50¢ children, 929-8511.

**Films of Affonso Beato:** the noted political cameraman presents his works, "On the Line," directed by Barbara Margolis (7:30 pm), "Puerto Rico: Paradise Invaded" and "Antonio Das Mortes," both directed by Glauber Rocha (9:30 pm), Pacific Film Archive, University Art Museum, 2621 Durant, Berk., \$2.50 general, \$2 members and UC students, 642-1124.

**Buddy Rich:** performs in concert with his Big Band, featuring saxo-

phonist Steve Marcus and pianist Barry Kiner and guest drummer from Ghana, Kwaku Dadey, 8:30 and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, \$7.50, 885-0750.

**Jules Broussard:** the jazz saxophonist makes his farewell SF appearance, in two shows at 9 and 11 pm, Boarding House, 960 Bush, SF, \$4, 441-4333.

**Filmmaker James Benning:** see Sunday/10.

**"Major Barbara":** see Friday/9.

**"Nutcracker":** see Friday/9.

## Wednesday, 14th

**Taj Mahal:** performs a benefit concert for Commonarts, the Berkeley Neighborhood Arts Program, 7:30 and 9 pm, La Pena, 3105 Shattuck, Berk., \$4, 843-4010.

**Theatre Flamenco:** premieres Dini Roman's "The Shoemaker's Exuberant Wife," based on Garcia Lorca's play and songs, in a holiday concert of Spanish dances, performed tonight through Sun/18 at 8 pm, with matinees Sat/17-Sun/18 at 2 pm, Marines' Memorial Theatre, 609 Sutter, SF, \$6 general, \$3 students and seniors, 431-6521.

**Georges Moustaki:** the renowned singer/guitarist performs French ballads and folk songs, 8 pm, Circle Star Theater, 1717 Industrial Rd., San Carlos, \$10-\$15, 364-2550.

**SF Symphony:** performs Mendelssohn's "Elijah," conducted by Edo de Waart, with soloists Carol Nebbett, Florence Quivar, Seth McCoy and Thomas Stewart, plus the SF Boys Choir, tonight through Fri/16, 8:30 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4-\$12.50, 431-5400.

**Theodore Bikel:** the actor/folksinger makes a rare Bay Area club appearance, in performances scheduled tonight through Sat/17, at the Boarding House, 9 and 11 pm, 960 Bush, SF, \$5 on Wed. and Thurs., \$6 on Fri. and Sat., 441-4333.

**"The Hypochondriacs":** see Saturday/10.

**"Major Barbara":** see Friday/9.

**"Nutcracker":** see Friday/9.

## Thursday, 15th

**Jim Hall & Red Mitchell:** the jazz duo opens an engagement at Keystone Korner, tonight, with concerts scheduled through Sun/18, 9:30 and 11:30 pm, 750 Vallejo, SF, \$5, 781-0697.

**"Kalkwerk":** New York's Red Wing Theater presents an original world

premiere drama, developed during their residency at SF's Eureka Theater, performances scheduled tonight through Sun/18, 8 pm, 2299 Market, SF, \$3.50 general, \$2.50 unemployed, 863-7133.

**"Uncommon Lady from Bloomsbury":** Sarah De Witt plays Virginia Woolf in a one-woman dramatic character portrayal, produced by the Berkeley One Act Theatre Company, performances scheduled tonight (\$5) and Fri/16 (\$6) at 8:30 pm, Sat/17 at 7:30 and 9:30 pm (\$6), Sun/18 at 7:30 pm (\$5), 430 Mason, SF, 421-5355.

**East Bay Ballet Theatre:** the professional teen-age company presents their third annual production of the "Nutcracker," performances scheduled tonight through Sun/18 at 8 pm, with matinees Sat/17-Sun/18 at 2 pm, Albany High School Theater, 603 Key Route Blvd., Albany, \$3 adults, \$1.50 students, 524-2311.

**Evening of Partial Theater:** features mime, dance and music performed by Tandy Beal, Kite Tail Mime, Jon Scoville and Ron Taylor, 8 pm, Gumption, 1563 Page, SF, \$3 general, \$4 students, \$10 children under age six, \$20 dogs.

**Peter Allen:** performs in concert, with black tie optional, preceded by a no-host bar (from 8 pm), 9 pm, Paramount Theatre, 21st at Broadway, Oakl., \$5.50-\$7.50, 465-6400.

**Eloisa Vasquez Flamenco Group:** performs in concert, with Spanish dancer and balladeer Antonio Sanchez Naranjo, accompanied by guitarist Carlos Volantes, 8:30 and 10 pm, La Pena, 3105 Shattuck, Berk., \$3, 849-2568.

**Shari Lewis:** the well-known puppeteer performs in conjunction with the exhibit, "Puppets, Puppets, Puppets," 8:30 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, \$6.50, 939-0355.

**Tower of Power:** performs in concert, with Self-Expression (tonight) and Frank Biner's East Bay Hotline (Fri/16), 9 pm, Keystone Berkeley, 2119 University, Berk., \$6.50 (tent.), 841-9903.

**Theatre Flamenco:** see Wednesday/14.

**SF Symphony:** see Wednesday/14.

**Theodore Bikel:** see Wednesday/14.

**Jim Hall & Red Mitchell:** see Wednesday/14.

**"Major Barbara":** see Friday/9.

**"Nutcracker":** see Friday/9.

**Dance Spectrum:** see Friday/9.

**Dance Spectrum:** see Friday/9.

## Friday, 16th

**Malvina Reynolds:** the well-known Berkeley songwriter/activist performs a benefit concert for Friends of the River, program also features a performance by theater/mime troupe Magic Carpet Play Company, 7:30 pm, Epic West, 2640 College, Berk., \$4 general, \$2.50 seniors and children under age 12, child care available, 332-6051.

**San Jose Symphony:** presents Tchaikovsky's "Nutcracker Suite," conducted by George Cleve, featuring the San Jose Dance Theater, tonight and Sat/17 at 8 pm, with a matinee Sat/17 at 2 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$6-\$7, (408) 246-1160.

**Hamza El Din:** performs on the oud, in a program of instrumental and vocal Indian music, 8 pm, Center for World Music, Fort Mason Bldg. 312, Marina at Laguna, SF, \$3 general, \$2 students, 775-7555.

## DIRT CHEAP

**Christmas at Ghirardelli:** features entertainment by Hokum W. Jeebs, Victorian carolers, Tiny Tim and Scrooge, the Kronos String Quartet, Jazzmen Tea, the Bay Street Ensemble, Rainbow the Mime, Ralph the Robot, the Diminished Fifth Quartet, Ray Jason and Sheila na Gig, plus performances of the one-act play, "Chanukah Money," daily except Sun., 11 am-7 pm, 900 Northpoint, SF, free, 775-5500.

**French Play:** students perform Sadoul's "Le Sang des Feuilles Mortes," a drama centered on the effects of war on a mother and son, Fri/9, noon, Barbary Coast, Student Union, SFSU, 1900 Holloway, SF, free, 469-1106.

**Holiday Celebration:** features art, films and refreshments, in the Emanuel Walter Gallery, Diego Rivera Gallery and Auditorium of the SF Art Institute, Fri/9, 5-8 pm, 800 Chestnut, SF, free, 771-7020.

**Magical Christmas Carnival:** features an array of original circus artifacts, such as the famous Playland character, "Laughing Sal," a turn of the century wooden carved clown and Indian, antique circus posters, 4 huge clown heads and an eight-foot stuffed giraffe on display through Dec.), highlighted by the guest appearance of a mime artist, Sat/10, noon-4 pm, Fireside Sports, 810 Van Ness, SF, free, 929-8383.

**Jade Exhibit:** opens with a slide-illustrated lecture, Sat/10, 2-5 pm, Oakland Museum (first level), 1000 Oak, Oakl., free, 273-3401.

**With-in-Voices:** Penny Pritikin and Judy Moran collaborate in a performance-poetry concert entitled "Do It Yourself," Sat/10, 8 pm, 80 Langton, SF, \$1 donation, 626-5416.

**Folk Festival U.S.A.:** presents a broadcast of the 1977 Santa Rosa Folk Festival, featuring performances by Bay Area artists Debbie McClatchy, Kenny Hall, the Any Old Time String Band, Mitch Greenhill and Mayne Smith, Sat/10, 10 pm, KOED 88.5 FM.

**Earplay:** the radio drama series presents "Delivery," by Valerie Windsor, a play that explores the thoughts and emotions of a woman during childbirth, Sat/10, 11 pm, KCSM 91.1 FM.

**Handel's "Messiah":** the Berkeley Community Chorus and Orchestra performs Handel's master work, conducted by Eugene Jones, Sun/11, 4 pm, Berkeley Community Theater, near Grove at Allston, Berk., free, 642-2723.

**Oakland Symphony Live:** KKKH broadcasts a live performance of Handel's "Messiah," with the Oakland Symphony Chorus, Sun/11, 3 pm, 1550 AM and 95.7 FM.

**Tree Lighting:** the Clift Hotel unveils its holiday tree, with a performance of carols

by the Abraham Lincoln High students, Mon/12, 5-7 pm, Geary at Taylor, SF, free, 392-6552.

**Poetry Reading:** Summer Brenner and Paul Mariah read original works, Mon/12, 7:30 pm, SF Art Institute Auditorium, 800 Chestnut, SF, free, 771-7020.

**Fiestas Navidenas:** seventh annual Christmas celebration, highlighted by performances of the miracle drama, "Las Cuatro Apariciones de la Virgen de Guadalupe," presented by the Chicano theater troupe, El Teatro Campesino, and the Mexican folkdance company, Los Lupenos de San Jose, Fri/9 at 8 pm, Sat/10 at 7 and 9 pm, Sun/11 at 2:30 (preceded by a special mass and procession at 1 pm) and 8 pm, Mon/12 at 6:30 am, Mission, off the town center plaza of the State historical park, San Luis Baulista, Mon/12, 8 pm, Sacred Heart's Church, 974 Palm, San Jose, all performances free, (408) 623-4505.

**Bound Together:** Beau Beausoleil and Kathy Barr read original poetry, Mon/12, 8 pm, 1901 Hayes, SF, \$1 donation.

**Bubble Gum for the Mind?:** an illustrated lecture on cartoons presented by gag writer Barry Ganti and Phil Frank, creator of Farley, Tues/13, 1 pm, SFSU Student Union (Conference Rm. A), 1900 Holloway, SF, free, 469-1106.

**"Blessed Be":** the Center Players perform Hiroshi Kashiwagi's short play on Japanese American (Nisei) attitudes, Wed/14, 7:30 pm, North Beach Branch Library, 2000 Mason, SF, free, 391-9473.

**SF's Victorian Revival:** Judith Waldhorn, co-author of "A Gift to the Streets," presents a slide/lecture, Wed/14, 7:30 pm, Noe Valley Branch Library, 451 Jersey, SF, free, 285-2788.

**Winter Solstice Celebration:** the Pickle Family Circus and Sister's Choice present a program of juggling, traditional songs and stories, Wed/14, 7:30 pm, Park Branch, 1833 Page, SF, free, 752-4620.

**Blues Concert:** features Little Charlie and the Nite Cats, with Rick Estrin, Thurs/15, 8:30 pm, People's Cultural Center, 721 Valencia, SF, free, 647-9591.

**Artaud Art & Craft Faire:** second annual Christmas event, features live performances by the Bay City Reds, Pan Fever Steel Drums, flautist and vocalist Charlotte Woodiel, tightrope dancer Sandy Counts, Kristavo the Juggler, bellydancers Hannah and Ingrid, tap dancer Bess Bair, the Pickle Family Jugglers and Hokum W. Jeebs, plus a foods bazaar and caroling contest, with a \$50 first prize and a \$25 second prize, Fri/16 1-9 pm, and Sat/17-Sun/18 10 am-9 pm, Artaud Theatre, 450 Florida, SF, 50¢, 552-4014.

**See Calendar, Offbeat Movies and Music listings marked with a ★ for other dirt cheap events.**

—Fiona Mackenzie

**Harvest for the World:** a three-day multi-cultural performance benefit, opens tonight with a dance and music concert presented by students and staff of Everybody's Creative Arts Center, 8 pm, 4939 Broadway, Oakl., \$2.50; continues with performances by local artists Halifu Osumare, Ed Mock, Gwen Lewis, Carol Thaler and Isis, the Cecelia Bowman Dance Company, Camden Richman, Malonga CasqueLourd, Khadija Rabanne, Clity Street Dance, Fred Ferguson, Jose Lorenzo, C.K. Ladzekpo and the African Music and Dance Ensemble, in a concert headlined by jazz vibraphonist Bobby Hutcherson, Sat/17, 8 pm, Berkeley Community Little Theater, Grove at Allston, Berk., \$4 advance, \$5 door; concludes with a public movement and music exploration event (7 pm/\$5), followed by a performance of "The Evolution of Music and Dance," conceived and presented by Kimathi Asante and Halifu Osumare (8:30 pm/\$3.50) and capped by dancing to live and recorded music (9:30 pm/\$2.50), Sun/18, 4939 Broadway, Oakl., 547-9498.

**Saturnalia:** a Roman revue featuring the Saturnettes, as well as films, a magic show and dancing, tonight and Sat/17, 8 pm, 1115 Geary at Van

Ness, SF, \$3 donation benefits the Goodman Bldg., 441-9971.

**Oakland Ballet "Nutcracker":** fifth annual production opens tonight at 8:30 pm, performances scheduled through Dec/23, Paramount Theater, 21st at Broadway, Oakl., \$4.50-\$6.50, call 465-6400 for times.

**Jesse Colin Young:** performs in concert tonight and Sat/17, 8:30 and 11:30 pm, Old Waldorf, 444 Battery, SF, \$7.50, 397-4335.

**"Kalkwerk":** see Thursday/15.

**"Uncommon Lady from Bloomsbury":** see Thursday/15.

**East Bay Ballet Theatre:** see Thursday/15.

**Theatre Flamenco:** see Wednesday/14.

**SF Symphony:** see Wednesday/14.

**Theodore Bikel:** see Wednesday/14.

**Jim Hall & Red Mitchell:** see Wednesday/14.

**Great Dickens Christmas Fair:** see Saturday/10.

**"Major Barbara":** see Friday/9.

**"Nutcracker":** see Friday/9.

**Dance Spectrum:** see Friday/9.

**Naomi Gruen & Dancers:** see Friday/9.

**"Kakos":** see Friday/9.

★ indicates general admission of \$1 or less.

—Susan Shepard



David McNaughton performs a ribbon dance in the SF Ballet's "Nutcracker." See Friday/9.



A mushroom sampler ventures a sniff at the annual Fungus Fair. See Sunday/11.



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## MOVIES

BY ROBERT DIMATTEO

### CLOSE ENCOUNTERS OF THE WINE-AND-DINE JOURNALISM KIND

How to read between the lines of the reviews of Columbia's answer to "Star Wars"

"[The press junket] was brought to almost classic perfection in 1951 by Howard Hughes' press agents. Hughes, who then owned the RKO studios, released a movie entitled *Hard, Fast and Beautiful*. To publicize this forgettable film, the Hughes drumbeaters arranged, for no special reason, for the Hollywood press to journey to San Francisco to see the picture. There, of course, they were put up at the best hotel and plied with the finest of everything. The cost of the junket was reputed to have almost equaled the cost of the low-budget picture. But meanwhile a knotty situation arose. The Los Angeles press was being brought to San Francisco to see the picture. But how would the San Francisco press feel about having to see the film in its own back yard without the benefit of a junket? The problem was solved quite simply. While the Los Angeles press was en route to San Francisco to see *Hard, Fast and Beautiful*, the San Francisco press was flown to Los Angeles to see the same picture."

—Ezra Goodman, *The Fifty Year Decline and Fall of Hollywood*.

**W**ho designed the hotel?" said the laid-back waitress, echoing my question. "The architect's name is Portman. You know, the other day I was looking at a book on architecture. The guy was saying that architecture is really about communication. I once had a fabulous acting coach who told me the same thing about acting."

Though my plane had landed two hours earlier, it took a hotel waitress's rambling monologue to usher me into the palmy, klieg-light reality of Los Angeles. L.A.—the place where you wait on tables while awaiting that special phone call from your agent. L.A.—where even the fabled Mediterranean weather has been reduced to a smoggy one-liner on Johnny Carson. The purpose of my trip was a press screening—excuse me, "The World Premiere Press Preview"—of Columbia Pictures' \$18-\$20 million sci-fi epic *Close Encounters of the Third Kind*, followed the next day by a press conference and luncheon. Several weeks before, while gazing at the embossed, gold-tassled invitation, I had felt the last wet drop evaporate from behind my ears. There before me was a printed checklist of possible responses to the invitation. Just "X" one and return the form. The choice was between declining the invitation altogether, accepting the invitation but offering to pay one's own way, or accepting the invitation and allowing Columbia Pictures to foot the bill (first-class round-trip plane fare, taxi service to and from the airport, two nights' lodging at the Bonaventure Hotel, L.A.'s gleaming answer to the Hyatt Regency, including all "reasonable food, beverage and phone charges"). It was like choosing between a prune, an orange and a diamond. I made my mark quickly, before my critic's conscience—which can sound like Karl Marx and Fulton J. Sheen talking in unison—got the better of me.

Upon arrival at the Bonaventure (which is one of those I-have-seen-the-future constructions of glass and steel), I was handed a vinyl-

masquerading-as-Gucci briefcase embossed with a "CE3K" insignia and containing a portable tape recorder and six blank tapes. Perhaps Columbia's publicity department was psychic: how else could they have known that in the two years since my tape recorder was stolen, this one item had been high on my list of priority purchases? I recalled that the press for *Gone With the Wind* received foreign-made typewriters with the movie's initials highlighted on the keyboard, and that, for one of the recent *Pink Panther* sequels, junketing journalists were gifted with pink golf balls and pink silk shirts. Since I didn't need golf balls or a typewriter, the tape recorder was an inspired choice.

Then again, there may be a more practical explanation for the publicists' gift selection. For this, we can apply an observation made by that fork-tongued and sharp-minded witness of the Hollywood scene, Ezra Goodman: "It has been observed that if you just slap a cold cut between two slices of pumpnickel and send out the word, a reportorial stampede will ensue." Seen in this light, tape recorders are a pretty good way of ensuring that the lunching press won't have to take notes—and thus risk acid indigestion which can lead to acid criticism—while munching on their pumpnickel.

Alas, the realities of life can thwart even the most carefully laid PR plans. Columbia Pictures' press conference the morning after the screening was held in such a sprawling, acoustically dead room that all my tape machine picked up was a whir and the nearby clinking of ice. Then too, there was some grumbling in the hall by journalists whose recorders just wouldn't record. Was this simple proof that, for writers, the pen will always be mightier than the cassette?

The press conference itself was a marvel of evasion and double-talk, complicated by the fact that there were just too many people present for the exchange to be more than perfunctory. Besides the 130-odd journalists who had been flown to L.A. from various locations in the Western half of the U.S. (Seattle, Kansas City, Minneapolis and other such locales), a large sampling of writers from the L.A. area and some of the New York-based magazines were also in attendance. (A few days before the West Coast World Premiere Press Preview, journalists from the Eastern half of the country were similarly feted in New York.) On the dais, producers Julia and Michael Phillips, director Steven Spielberg, actors Melinda Dillon, Terri Garr and Carl Guffey, composer John Williams, visual effects coordinator Douglas Trumbull and UFO authority Dr. J. Allen Hynek held court.

The equivocation started with Carl Guffey, the opening interviewee, who should probably be exempted from criticism on the basis of his being only four years old. (In *Close Encounters*, the towheaded Guffey plays a boy who disappears into a UFO.) Guffey was handed a microphone and asked for his comment on the film. "I liked it. It was good . . . I don't know what to say," he demurred. The use of an irresistible little boy to warm the cockles of the press's notoriously cold hearts was Hollywood press agency at its most primal. Verily, as I watched adults descend on Guffey for autographs, and contemplated his heartwarming appearance on next year's Academy Award show, my own thumper went out to him. They always say that child actors have it tough; toddler thespians must have it even tougher.

The conference continued, with the press trying to lift the veil of secrecy that enshrouded the making of the film, and the filmmakers trying to drop another veil or two. Would Trumbull elaborate upon the special effects? "It is important that the audience go with the

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Reviewer DiMatteo with loot encountered in L.A.

experience and enjoy the film," he replied. "A magician discusses his magic only with other magicians." (One must agree with Trumbull that "magician" is not one of the more common epithets hurled at a journalist.) Among the copious stills the press received from the film, why was there not even one photo of the flying saucers (which one wag said looked like giant chandeliers)? Trumbull explained that the UFO's didn't look so hot in stills, and that there hadn't been time to make copies of them anyway. I wrote down: "Doesn't want to spoil box office by giving away big moments in pics." Through the whole bland two hours, the

gifted Spielberg at least retained his dignity by keeping a low profile. Which is more than I can say for producer Julia Phillips, who spoke incessantly and incoherently (at one point I could swear I heard the esoteric name of economist Max Weber). Dr. Hynek's participation was limited to lending august scientific weight to the dais, had anyone dared to challenge the film's view of UFOs and aliens. Not having read Hynek's books on the subject (*The UFO Experience: A Scientific Inquiry* and others), I cannot impugn his authority. Yet, in the context in which I saw him, he seemed to be essaying a Joyce Brothers role as resident intellectual in a house of stooges.

After the press conference I returned to my room (number 1939—a very good year for movies) only to see a lavish buffet luncheon already being assembled on the hotel terrace, far below my window. I proceeded with dispatch to the terrace, where the bar served Stolichnaya and Chivas Regal, and the food was an opulent spread of fresh salmon, medallions of beef, assorted salads and a collection of gooey pastries sufficient to furnish a whole season of Soupy Sales. In no short order, the stunning movie I had seen only the night before (and will review next week) had been upstaged by a seductive pique-nique.

One final note: In the midst of so much calculation, one of the shrewdest people I met was the woman taxi driver who piled three of us into one cab and then received three Columbia Pictures taxicab vouchers (each worth more than \$15) for one trip from airport to hotel. A true "Amurrican" would have taken one person at a time and really earned her pay. ■

## NOT JUST ROCK

BY MICHAEL GOLDBERG

### STARSHIP FREE ENTERPRISE STILL GROUNDED

The real question, says the Jefferson Starship, is who owns Golden Gate Park

**B**LOWS AGAINST THE EMPIRE: The Jefferson Starship continues its struggle to hold a free concert in Golden Gate Park, an annual tradition started by the Jefferson Airplane more than ten years ago and continued up until 1976. The Starship has been turned down by the Recreation and Park Commission, again this year, as it was last year. Paul Kantner, Starship rhythm guitarist/songwriter/vocalist, has been actively pursuing the matter for the band. At the last meeting with the commission, which took place in mid-October, the Starship was told that the Polo Field and both Lindley and Speedway Meadows were out of the question. According to Bernice Rodgers, the park's associate recreation supervisor in charge of special activities, the Polo Field is not appropriate because "large crowds would damage it and the Polo Field is under construction at present." Speedway and Lindley have been ruled out, according to Rodgers, because "the areas have drainage problems and are used for picnicking and baseball games." At the same meeting the Starship was instructed to meet with the staff of the Recreation and Park Commission to work out an alternative location for a free concert that would be acceptable to the commission. Two meetings were held, one in late October and another in November, at McLaren Lodge. The Starship

suggested the Beach Chalet but was told that trees in the area could be damaged. The staff then offered two locations, Kezar Stadium and the Music Concourse. The Starship refuses to play Kezar. "We could be paid \$100,000 a show to play in a place like Kezar," said Kantner, "and for the past two tours we've turned down at least 20 opportunities to play those places. The sound is terrible. It's not what our music is about. We won't do it." The band is not happy about the Music Concourse either. Said Starship publicist Cynthia Bowman, "We're reluctant because we're worried about possible damage to the Japanese Tea Garden, the trees in the Concourse and the de Young Museum." Mayor Moscone claims to be on the side of the Starship. "Yes, we would like to see them play in the park," said Mel Wax, Moscone's press secretary. "and we sure as hell hope they can work it out, whatever the problems are. To tell you the honest-to-God truth, I don't really understand what the problems are." But the mayor will not intervene in the matter. "We can't get in the position of ordering commissions around," said Wax (a remark that surely makes him a front-runner in the competition for the City Hall Humorist of the Year award, in light of the mayor's recent firing of the port director through the Port Commission). The Starship is willing to play the Music Concourse, but hopes the commission will still consider a better location, such as the Polo Field. "Clearly the issue is the right of the people, whether they be hippies or whoever, to use the park," said the Starship's Bowman. "That's the real question: who owns the park?" Kantner is adamant. "We're extremely frustrated," he said. "We're tired of talking about it. We're ready to play. And we have a right to play in the park." At this point the next move is up to the Recreation and Park Commission. The commission's staff plans to submit a report to the commission based on the two meetings

continued next page

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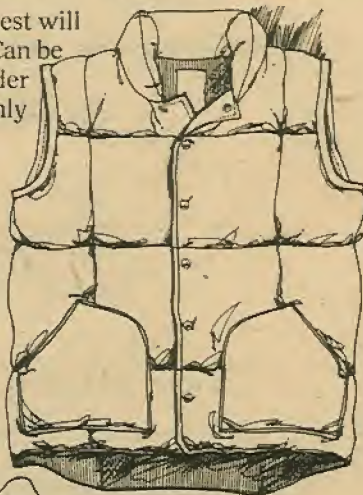


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continued from previous page

they held with the Starship. The Starship has submitted three alternate concert dates, in April, July and August of 1978.

**SCHOOL DAYS:** Making It By the Bay, the nonprofit organization devoted to helping local musicians distribute their homegrown albums, has begun presenting bands at Bay Area schools. Although limited to performances so far, Making It By the Bay hopes to present workshops at the schools to teach the kids a little music history and theory and even get them jamming with the bands. "These are the musicians of the future," says Robert Banks, who together with Ernie Baker founded Making It By the Bay. Banks also sings with SF rockers La Rue, the first band to participate in the new program. La Rue is releasing its second homegrown record, an extended-play disc with two tracks recorded live at the Mabuhay Gardens, including the Bobby Womack tune made famous by the Rolling Stones, "It's All Over Now," plus some studio tracks. The record should be in the stores by mid-January . . . Dolly Parton revealed last week that she and Linda Ronstadt and Emmylou Harris will record an album together in January or February. "I'm writing some songs specifically for it," said Parton from Chattanooga, Tennessee, "and we're hoping that the three of us will write a few songs together when we get in the studio." It's unclear at present what label the record will be released on, since Parton records for RCA, Harris records for Warner Bros. and Ronstadt is on Asylum. Brian Ahern, Harris's husband and producer, will probably produce. Parton, whose latest single, "Here You Come Again," is number one on the country charts, headlines at the Marin Veterans' Auditorium on Sunday, Dec. 12 . . . Local journalist/author Susan Berman, who leaped into the SF spotlight in 1975 with her City magazine cover story "Why Women Can't Get Laid in San Francisco," has split the city for New York, taking up residence at US magazine, the New York Times's answer to

People, as an associate editor in charge of music coverage. Watch for Bay Area groups like the Starship and the Doobie Brothers to show up in US soon.

**LOST PLANET AIRWAVES:** Gilroy's down-home progressive country station KFAT (94.5 FM) has started broadcasting live from Keystone's Menage a Trois in Palo Alto, Monday nights at 9:30. The station will showcase local bands and national groups who record for small labels. The commercials will be broadcast live from the club, Grand Ole Opry style. Folkie/comedian Biff Rose along with country duo Mary McCaslin and Jim Ringer will appear on Monday, Dec. 12. KFAT, whose signal is sometimes difficult to pick up in San Francisco because of its location between KPFA and KSAN, has printed up bumper stickers which read, "I Found It—It's Hard to Find Though" . . . Joey Ramone, lead vocalist for the Ramones, America's most notorious punk rockers, was severely burned last week when a teapot of scalding water exploded in his face. It seems Ramone uses a boiling kettle with minutely punctured Saran Wrap over the nozzle as a vaporizer. Apparently someone filled the kettle too full, and the pressure buildup caused the explosion. Joey, who is recuperating in New York Hospital, suffered extreme burns on half of his face, neck, chest and shoulders. The Ramones' West Coast tour is cancelled, including the Dec. 11 Old Waldorf appearance . . . The Blue Oyster Cult, a band that has proved that in the Seventies rock can be art and still sell, hits town on Saturday, Dec. 10 to headline at the 15,000-capacity Cow Palace. The Cult's laser light show is said to be the most spectacular and elaborate in rock . . . Talking Heads, who have yet to prove that rock can be art and sell, headline at Keystone Berkeley Dec. 7-9 and Keystone Palo Alto Dec. 10 . . . And it seems that local trumpeter Mark Isham's jazz ensemble is in line for an Epic Records contract. Epic veep Bobby Colomby caught the group last Saturday in Oakland, and he liked what he heard.

## DANCE

BY JANICE ROSS

### OLGA TCHIKABOUMSKAYA VS. THE ROMANTIC TRADITION

Les Ballets Trockadero de  
Monte Carlo has now transcended  
the classics

**LES BALLETS TROCKADERO DE MONTE CARLO:** "Giselle, Act II," "Go for Barocco," "Evening in Paris." At Zellerbach Auditorium, UC Berkeley, Nov. 27-Dec. 1.

The ballerinas in Les Ballets Trockadero de Monte Carlo are competitive, suspicious, clumsy, ungainly and thoroughly lovable. With their Arnold Schwarzenegger necks, hairy chests and leaden landings, they constitute the perfect antithesis to the wistfully ethereal, delicate ballerina of the romantic tradition.

To accompany its increasing popularity on the straight dance circuit, the all-male Trockadero Company has expanded its repertoire to include travesty modern dances and contemporary ballets as well as the classics. This tradition of dancing *en travestie* dates back to the early periods of ballet history when first men, and later women, dressed as the opposite sex and danced their roles on the stage of the Paris Opera.

The Trockaderos' appeal, however, extends beyond mere burlesque. All 11 dancers in the Trockadero Company are brilliant satirists who have a thorough understanding of the classics, their conventions and their literature. An ambience of clever foolishness permeates every aspect of a Trockadero performance, beginning with the dancers' bogus Russian names (Olga Tchikaboumskaya, Eugenia Repelskii) and extending to the curtain calls (each time the curtain is lowered and raised the gift bouquets have changed hands).

The Trockaderos' parody is at its best in the romantic ballet blanc classics like "Giselle, Act II" and "Les Sylphides," where the dancers are ridiculing a genre rather than an individual. Despite their flexed-foot entrechats, hopping promenades and colliding sautes, it is obvious the Trockaderos are well acquainted

with the authentic choreography of these classics. Rather than serving up mere slapstick and slapdash mimicry, the Trocks' rendition actually illuminates details of these ballets.

In "Giselle, Act II," the otherworldly Wilis are a choreographer's nightmare. They fight with and tease each other and delight in tripping an unsuspecting corps member whenever they can. Occasionally they get carried away by the music, and what should be gentle head sways and floating arms become violently athletic calisthenics. These white-tulled girls are also not above a little violence: when they grow weary of trying to subdue Hans, the gamekeeper, by dancing him to death, they dispose of him neatly by shoving him into the orchestra pit—a solution not included in Theophile Gautier's original scenario.

Even the venerable George Balanchine of the New York City Ballet is not exempt from the Trocks' wit. "Go for Barocco," set to music by Johann Sebastian Bach, is a takeoff on Balanchine's cool, abstract ballets like "Concerto Barocco." In "Go for Barocco" the dancers, costumed in the obligatory black and white practice clothes, make a complete muddle of the complex braiding style. Instead of passing cleanly and smoothly between one another, the dancers pretzel their limbs in impossible knots and totally lose their places on the fast unison port de bras.

The more familiar you are with the dance, choreographer or genre being parodied, the funnier it becomes. However, when the object of the humor is an individual dancer like Fred Astaire, Ginger Rogers or Isadora Duncan, the parody becomes a little too pointed. This is the case in both "Evening in Paris," a takeoff on the Astaire-Rogers ballroom dances, and "The Dance of Liberation of the American People in Homage to Isadora Duncan, the Greatest American Patriot since Betsy Ross, Barbara Fritchie, and Sacajawea," a heroic dance a la Isadora Duncan. To see flashes of dance history and glimpse the foibles of its promulgators is one thing, but to indiscriminately guffaw at the affectedness and mannerism of dance in general is a more simplistic reading than the Trocks intend or deserve.

★ ★ ★

**CRUZ LUNA AND HIS OLE! OLE! SPANISH DANCE COMPANY,** Masonic Auditorium, SF, Nov. 26.

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# THEATER

BY JOHN ANGELL GRANT

## WERE THE ANCIENT GREEKS INTO SELF-REALIZATION?

A new perspective on the Trojan War

**IPHIGENIA.** Written and directed by Gail D. Bochenek. Staged at the Fort Mason Center (Bldg. 310), Laguna at Marina Blvd. SF, 421-7333, Thurs.-Sat. at 8:30 pm, thru Dec. 17, \$3.50 (general), \$2.75 (students and seniors).

**B**erkeley theater worker Gail Bochenek has taken on an ambitious project, the reworking of a classical Greek myth into the modern jargon and psychoanalytic concepts of pop culture—an experiment that is unfortunately at best prosaic and at worst ghastly.

Excerpting fragments from Euripides's plays *Iphigenia in Aulis* and *Iphigenia among the Taurians*, and adding to them situations of her own construction, Bochenek has created a new work whose dynamic is no longer the tragedy of heroic figures falling, almost inevitably, toward destruction because of single flaws or excesses in their otherwise strong characters. Instead, her principals are characters mawkishly wrapped in self-pity who, in a flat, simplistic, nondramatic way, stumble upon and observe the inner emptiness of their lives, suddenly discover the true path of love and right behavior and, presumably, live happily ever after as whole beings. Author/director Bochenek calls this process "transformation" and says she's "into healing" and "self-realization."

Iphigenia is the daughter of Agamemnon, leader of the Greek forces mounting an expedition against Troy to recapture Helen, whom

while still retaining the decorum, restraint and elegance of a classical art form.

Cruz Luna's Ole! Ole! Spanish Dance Company is one Spanish dance group whose style apparently tends more toward the nightclub than the concert hall. Luna's background as a performer in Broadway musicals and Las Vegas and North Beach nightclubs is evident in his slick staging and presentation. Most of the dances in Luna's recent San Francisco concert were brief, theatrically literal and elaborately costumed.

In the best sections of "Andalucia" and "Tablao Flamenco," the dance interchange between Luna and his partners Angelita Macias and Yolanda Juan is like a sharp-tongued kinetic dialogue. In "Andalucia," the entire company of seven women, two men, a guitarist and a "cantaor" begin seated in the traditional flamenco semicircle of chairs. Their rhythmic volleys begin slowly as the women press their palms together in mute claps and pedal their feet softly under their ruffled skirts. The guitarist banters back and forth in resonant chords as the singer enters in with a mournful broken cry. This rhythmic conversation continues throughout the dance, as tapping heels reply to snapping fingers and cracked syllables answer vibrating strings.

The music and movement build like an argument, accelerating and decelerating with the flaming and dying of the dancers' foot taps. The traditional flamenco dancer's posture, with its exaggerated "s" curve in the lower back and the ribs thrust forward, denotes both willfulness and pride. Yet neither Luna nor his partner consume space in the way a modern or ballet dancer does. Instead of parceling and cultivating the space, they seem to be continually fighting it back, and trying to press out a small pocket of air for themselves with taut fingers and frantic feet.

One only wishes that Luna, rather than arranging dances as if he were still performing before noisy, easily bored, cocktail-drinking nightclub audiences, would let the *duende* inside him (the demon who inspires flamenco dancers) take hold, rather than the showman.

★ ★ ★

### DANCE NOTES:

On Wednesday, Dec. 14, at 9 pm, KQED-TV will broadcast the first of a two-part Dance In America program on George Balanchine and the New York City Ballet. This program features the NYCB dancers performing "Mozart Divertimento #15," "Tzigane" and "Four Temperaments."

Paris has stolen. When the Greek ships are becalmed, a soothsayer tells Agamemnon that only the sacrifice of his daughter Iphigenia will bring wind from the gods. Euripides's *Iphigenia in Aulis* recounts this situation, Agamemnon's betrayal of his daughter, his doubts, his sense of duty, his grief, the sacrifice and his disputes with wife Clytemnestra (who ten years later murders him in revenge).

One of Bochenek's additions to the script is a long confrontation between Iphigenia and her father's ghost, risen from Hades to talk with his daughter about his motives for killing her. In this "self-realization" scene, poppa discovers he's never loved anyone and his aggressive political behavior was a way to compensate. Not only is the vignette itself simpleminded, but Iphigenia's joy at Agamemnon's eventual self-discovery fails to jibe in a narrative sense with her later grief when Bochenek's script rejoins Euripides's original and the heroine is once again back on the skids.

I suspect Bochenek was trying to draw some kind of feminist perspective on the Iphigenia story. The Trojan War was, after all, an enormous male military ego trip mounted to win back the female chattel (Helen), and to defend the (male) pride of Greece. To view the tragic events and supposedly immutable destinies of Euripides's characters in such a socio-sexual light would be rewarding, but the author has not probed too deeply.

★ ★ ★

**WOLVES.** By John Robinson. Staged by the Magic Theatre at the Fort Mason Center (Bldg. 314), Laguna at Marina Blvd., SF, 885-9928, Thurs.-Sun. at 8 pm, thru Jan. 1, \$4.50 (general), \$3.50 (students and seniors).

In a much improved and positively cozy performance space at San Francisco's Fort Mason Center, the Magic Theatre has kicked off its eleventh season with *Wolves*, a new piece by local playwright John Robinson. *Wolves* is an attempt to deal with America's spiritual and physical "wilderness" (specifically, mountain California), which we foreign invaders of the last few hundred years have overlooked, overrun and attempted to destroy.

*Wolves* observes the unexpected arrival one stormy night of sociologist Erik Moomaw at a desolate mountain lodge, and his odd but overwhelming welcome by three strange family members who proceed to seduce him into the ways of wolves, whose totemistic cult they appear to observe. As power plays evolve among the various personalities and as feelings and emotions start to hang out, we the audience realize, along with Erik, that there's a fine line between "wolfness" and "humanness" and that human beings who want to survive in the wilderness take on the qualities of both. Although some of the chummy family scenes seem a little ludicrous (such as a kebab bit), and though some of the author's ideas are implemented a bit prosaically, director Robert Woodruff and players Craig R. Gardner, Roberta Callahan, Sigrid Wurschmidt, Irving Israel and Danny Glover pull off the stunt with imagination.

★ ★ ★

**THE CIRCLE.** By W. Somerset Maugham. Staged by ACT at the Geary Theatre, Geary and 16th, SF, 863-7133, Fri. and Sat. at mid-tory daily (except Sunday) at 8:30 pm (with additional matinees Wed. and Sat. at 2:30 pm). Call theater for specific dates. \$5-\$10.25 (general), \$3.50 (student rush, 30 minutes before curtain).

W. Somerset Maugham's dated 1920 drawing-room comedy *The Circle*, like most of Neil Simon's work, is a rather simple but laugh-provoking tale of marital stresses and strains. Focusing on two love affairs (one between two old-timers who abandoned the family and society 30 years earlier to live in sin, and the second between two youngsters contemplating the same move), *The Circle* is a theatrically plotted bag of narrative surprises featuring an Auntie Mame type named Lady Catherine Champion-Cheney, a couple of goofy old gentlemen who have courted her, and several twitty youngsters who unwisely look to their elders for guidance. If you can overlook witless sociological treatises on "the simple life," dissertations on the economics of marriage and man-hunting, and such misogynistic remarks as how women enjoy being beaten by their lovers, there's some entertainment to be found in the comic antics of ACT performers William Paterson, Sydney Walker, Marrian Walters, Deborah May, Elizabeth Huddle and James R. Winkler as they foolishly bump around Robert Blackman's wonderfully nauseating puke-green set, which recreates the Champion-Cheney's estate in Dorset.

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# EIGHT DAYS A WEEK

## CLUBS

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**Blue Dolphin:** Eugene Chadbourne/Johr Zorn Duo (jazz), Fri/9; Shedoni (jazz), Sat/10; Life Music (jazz/new music), Sun/11; Sphinx Consort (jazz), Thurs/15; Snakepit (jazz), Fri/16, 2501 24th St., 824-3822.

**The Boarding House:** Ray Campi and the Rockabilly Rebels (50s rock), Cornell Hurd's Mondo Hot Pants Orchestra (country/swing), Fri/9-Sat/10; Darrell Martinie (The Cosmic Muffin), Mon/12; Jules Broussard in his final SF appearance (jazz), Tues/13; Theodore Bikel (folk ballad), Wed/14-Sat/17, 960 Bush, 441-4333.

**Camelot:** Mike Brown and Country Jam (country/rock), Fri/9, Sun/11, Thurs/15; Blister (rock), Sat/10, Fri/16; Mama Bear (top 40), Mon/12; Ramrod (country/rock), Tues/13-Wed/14, 3231 Fillmore, 567-4004.

**Chef Jacques:** Sharon McNight (cabaret), Coffey and Brown (comedy), Fri.; Doug Trantham, Dana Ballin, David Reighn and Sharon McNight (cabaret), Sat.; Jose's Black Cat Opera in "Il Barbiere de Sevilgia," 4 pm, "Jacques Breil Is Alive and Well and Living in Paris" (musical), 8 pm, Coffey and Brown, 11 pm Sun.; Nancy Lamont Trio (jazz/ballad), Mon.; Trend (pop), Tues.; Weslie Whitfield with the Michael Slaughter Trio (jazz/ballad), Wed.; Susan Rabin (cabaret), Thurs., 1390 California, 775-7474.

**Christo's:** Hendricks, Hendricks, Hendricks (jazz/blues), through Sat/10, 445 Powell, 982-7321.

**The City:** Ronnee Blakely (country/pop), through Sat/10; closed, Sun/11-Mon/12; premiere of the City's Discovery Showcase with Dale Gonyea (comedy/ballad) and other acts, Tues/13-Sat/17, Montgomery at Broadway, 391-7920.

**Coffee Gallery:** Nick Gravenites' Blue Flame Band (blues), Fri/9; Rick and Ruby Show (rock revue), Sat/10; jam session with John Besharian (jazz), Sun/11; J.C. Burris (blues), Mon/12; Tom McFarland Blues Band, Tues/13; Sonny Rhodes Band (blues), Wed/14; Stu Blank Band (rock), Thurs/15; Merlin (rock), Fri/16, 1353 Grant, 397-3751.

**Cow Pie:** Lawrence Hammond Whiplash Band (country/rock), Fri/9-Sat/10, 638 Broadway, 434-0535.

**Country Road:** Gumbo (top 40), through Sat/10; Stephanie Teel (top 40), Sun/11; open mike, Mon/12; The Shakers (rock), Tues/13-Sat/17, 736 Irving, 665-6551.

**Crisis Hopkins:** Citizens Band (jazz/rock), Thurs.-Fri.; Joel Blair (flamenco guitar), Sat., Mon.-Tues.; Mark Dibiner (guitar/ballad), Wed., 3 Embarcadero Center (podium level), 397-4866.

**Dewey's:** Bourbon Street Irregulars (Dixieland), Tues.-Sat., St. Francis, Powell at Post, 397-7000.

**Fanny's:** Marlene Fontenay (cabaret), Wed.-Sat.; Fran Foston and Henry Irwin (jazz piano and vocals), Sun.-Mon., 4230 18th St., 621-5570.

**Ghirardelli Cellar:** Leo Collingdon, 5-8 pm Fri.-Sat., 3-6 pm Sun.; Mateus (jazz/pop), 8:30 pm Fri.; Good Morning (folk/pop), 8:30 pm Sat.; Wayne Smith, 6-8 pm Sun., 8:30 pm Wed.; Saddle Back (folk), 8 pm Sun.; Bob Buffin, 6-8 pm Joey Lent, 8:30 pm Mon.; Rob Silver, 6-8 pm Tues.; Jay Howell and the National Rhythm Band, 8:30 pm Tues.; Tim Dawe, 6-8 pm Wed.; Craig Ferguson, 6-8 pm Thurs., open mike with Dev Singh, 8:30 pm Thurs., 900 North Point, 776-5021.

**Golden Gate Theatres:** David Kelsey (keyboards), Fri/9-Sun/11; Leland (rock), Fri/16, 2 Golden Gate at Market, 771-4100.

**Gordon's:** Ruth Hastings and Company (cabaret), Wed.-Sat.; John Sant and Jan Janssen (piano/ballad), Sun.-Mon.; John Sant (piano), Tues., 118 Jones, 771-7575.

**Great American Music Hall:** Sonny Terry and Brownie McGhee (country/blues), Fri/9-Sat/10; Buddy Rich Big Band (jazz), Tues/13; David Grisman Quintet (bluegrass/jazz), Fri/16-Sat/17, 859 O'Farrell, 885-0750.

**Gulliver's:** Delphis (jazz), Fri/9; Dave Watson and Michelle Hendrix (jazz), Sat/10; jazz jam session, afternoon, David Cohen and Jane Richardson (ballad), evening Sun/11; Buddy Boy Twig (piano), Mon/12; Ron and Sally Price (ballad), Tues/13; Two Women from Crystal Pistol (folk/pop), Wed/14; Reese Party of Two, Thurs/15; Signals (jazz), Fri/16, 348 Columbus, 982-0833.

**Holy City Zoo:** Steve Seskin (folk/rock), Fri.; Hardin and Russell (folk/rock), Sat.; SF Funnies (comedy), Sun.-Tues.; Compass Rose, Wed.; Good Morning (folk/pop), Thurs., 408 Clement, 752-2846.

**Jack's Tavern:** Richie Goldberg Trio (jazz), Fri.-Sat., 1915 Fillmore, 931-8454.

**Keystone Korner:** Red Garland Trio with Philly Joe Jones and Leroy Vinniger (jazz) through Sun/11; Zyttron (jazz), Mon/12; Ellis Island (jazz), Tues/13; Jim Hall and Red Mitchell (jazz), Wed/14-Sat/17, 750 Vallejo, 781-0697.

**Last Day Saloon:** Boarding House Reach (country/rock), Fri/9; Water Brothers (rock), Sat/10, Thurs/15; Miral Sol (salsa), Sun/11; audition, Mon/12; Back in the Saddle (country/bluegrass), Tues/13; Sarah Baker Band (jazz/rock), Wed/14; Forecast (jazz/rock), Fri/16, 406 Clement, 387-6343.

**Loft Jazz:** Ed Kelly with the Laney College Big Band (jazz), Sat/10; Patrick Wallace Sextet (jazz), Sun/11; jazz jam session, Mon/12, 115 Main.

**Mabuhay Gardens:** Talking Heads (new wave), Fri/9-Sat/10; Shock (new wave), Skulls (new wave), from L.A., Sun/11-Mon/12; Overland Freight (country/rock), Main Drive (rock), Whoremones (new wave), Tues/13; Nuclear Valdez (new wave), UXA (new wave), Ointment (new wave), Venom (new wave), Wed/14; Hoi Polloi (new wave), Quayle Brothers (new wave), Exxe (new wave), Thurs/15; Kid Courage (rock), Water Baby (new wave), Sparkin', Fri/16, 443 Broadway, 956-3315.

**Major Ponds:** Jr. Earl (blues), Fri/9; Anna Klinger and Mr. Gold (cabaret), Sat/10; Wheelchair athletes benefit, Tues/13; Jeff Sanford Trio (jazz), Wed/14; Biff Rose (piano/comedy), Thurs/15; Delphis (jazz), Fri/16, 2801 California, 567-5010.

**McGowan's Wharf Tavern:** Julie Farbolin (ballad), Thurs.-Sat.; Lynn Cathay, 4-8:30 pm Sat., 9 pm Sun., Tues.-Wed.; audition, Mon., 101 Jefferson, 441-5515.

**Miyako:** Bobby Gulberg (ballad), Tues.-Sat., Garden Bar, Miyako Hotel, Post at Laguna, 922-3200.



Buddy Rich performs with his big band at SF's Great American Music Hall.

**Mocambo:** Sarah Dash (rock/pop), Tues.-Sun.; Judy Berlin (cabaret), Mon., Polk at Sutter, 776-2133.

**Molly Maguire's:** Human Condition (funk/rock), 6:30-10:30 pm Thurs.-Fri.; special anniversary party with hors d'oeuvres and champagne, Fri/9, 336 Kearny.

**Mooney's Irish Pub:** TBA, Fri/9-Sat/10; Dorothy's Out of Hand Band (rock), Fri/16-Sat/17, 1525 Grant, 982-4330.

**Network Coffeehouse:** Horizon String Band, Fri/9; Christian meditation, Motherlounge Readers Theater in "Body Images" (drama), Mon/12; job rap, Tues/13; parapsychology lecture, Tues/13; Christmas spiritual seminar, Wed/14; Pueblo Unido (Latin folk), Thurs/15; animation program (films), Fri/16, 1036 Bush, 776-2722.

**New Orleans Room:** Jimmy Diamond's Nob Hill Gang (Dixieland), Tues.-Sat.; Mimi Gina Band (jazz), Sun.-Mon., The Fairmont, California at Mason, 772-5000.

**Old Waldorf:** Jack Bruce (rock), Bad Boy, Fri/9-Sat/10; Jesse Colin Young (ballad), Fri/16-Sat/17, 7 Maritime Plaza, 444 Battery, 397-4335.

**Omnibus:** Midnight Movers (blues/rock), Fri/9; Nick Gravenites' Blue Flame Band (blues), Sat/10, Fri/16; jazz jam session, 4-8 pm, rock jam session, 9 pm Sun/11; Life Is Color (jazz), Mon/12; Ogden Edsel (comedy), Tues/13; Boarding House Reach (country/rock), Wed/14; JoJo Hansen (rock), Thurs/15, 1821 Haight, 752-7338.

**Other Cafe:** Back in the Saddle (country/bluegrass), Fri/9; Bob Scarlatte and Mark McCollum (comedy), Sat/10; Lella and the Snakes (rock revue), Sun/11; Michael Bloomfield (blues), Mon/12; Omar Hakim Khayyam (blues piano), Tues/13; stand-up comedy, Wed/14; Flying Karamazov Brothers (comedy/juggling), Thurs/15; Reilly and Maloney (folk), Fri/16; 100 Carl at Cole, 681-0748.

**Owl and Monkey Cafe:** Michael Lee Goggin and Friends (pop), Fri/9; Peach Reasoner (jazz), Sat/10; Paul Foster (folk/ballad), Fri/16, 1336 9th Ave., 664-9892.

**The Palms:** New Deal Rhythm Band (jazz/swing), Thurs/8-Sat/10; Rick and Ruby Gong Show (game), afternoon, Al Kooper (rock/blues), evening Sun/11; Brazil Export, Island, Mon/12; Larry Raspberry, Tues/13; Hedzoleh Soundz (highlife), Wed/14; Freelight (jazz/rock), Thurs/15; Big Joe Turner and Michael Bloomfield (blues), Fri/16, Polk at Pine, 673-7771.

**Paul's Saloon:** High Country (bluegrass), Fri., Wed.; Any Old Time String Band (old time/country), Sat.; Done Gone (bluegrass), Sun.; bluegrass jam session, Mon.; A Touch of Grass (bluegrass), Tues.; Good Ole Persons (bluegrass), Thurs., 3251 Scott, 922-2456.

**The Penthouse:** Don Cunningham and Company (jazz/Latin), through Sat/10; Ken Hamilton and Friends (pop), Mon/12-Sat/17, St. Francis, Powell at Geary, 397-7000.

**Peta's Jazz Club:** George Hanepen Quartet (jazz), Fri.; Fran Foston with Henry Irwin (jazz/ballad), afternoon, Margie Baker and Friends (jazz/ballad), evening Sat.; Jessica Williams Quartet (jazz), Sun.; Gerry Gilmore Quartet (jazz), Mon.; Hal Stein/Al Plank Quartet (jazz), Tues.; Dick Partee/Mike DeFilippis Quintet (jazz), Wed.; Bennett Friedman Quartet (jazz), Thurs., 577 Columbus, 982-4999.

**Ploughshares Coffee House:** Tom Hunter (folk/ballad), 7:30 pm Sun., Fort Mason Bldg., 312 (second floor), near Laguna at Marina, 661-2217.

**Pecita Park Cafe:** Shedoni (jazz), Fri/9; Rainbow Jazz, Sat/10; Rick Zimmerman Trio (jazz), Thurs/15-Fri/16, 300 Precita, 285-6626.

**The Reunion:** Bristlecone (rock/salsa), Fri/9; Benny Velarde's Super Combo (salsa), Sat/10, Wed/14-Thurs/15; Queen Ida's Bon Ton Zydeco Band (Cajun), Sun/11-Mon/12; Back Water Bridge (top 40), Tues/13; Little Roger and the Goosebumps (rock), Fri/16-Sat/17, 1823 Union, 346-3248.

**Roland's:** Ken Fishler Trio (jazz), Wed.-Fri.; Federico Cervantes Trio (jazz) Sat.-Tues., 3309 Fillmore, 921-7774.

**Russo's:** Full House (rock), Fri/9; Pepper Stanton and Sam Beasley, Sat/10; Bob Castro,

Sun/11; Betsy Lippitt (ballad), Mon/12; Ric Meyers (folk/ballad), Tues/13; Martin and Healy (folk/rock), Wed/14; Merlin (folk/rock), Thurs/15; Everyman Gypsy Band, Fri/16, Union at Grant, 391-4343.

**Shadow Box:** Jordan Playboy (country/rock), Fri.; Melody Ranch (country/rock), Sat.; Lawrence Hammond Whiplash Band (country/rock), Sun.; Boys of Blue Hill (Irish folk), Wed.; Back in the Saddle (country/bluegrass), Thurs., 3535 California, 751-9091.

**Shady Grove:** Holy Modal Rounders, Thurs/8-Sat/10; John Reilly's New Life Octet (jazz), afternoon, Band Wagon with Bobby Kent, evening, Sun/11; Thunderbolt (jazz/rock), Mon/12; Tucki Bailey (jazz/rock), Tues/13; Lella and the Snakes (rock revue), Wed/14; Sarah Baker (jazz/rock), Thurs/15; Merl Saunders and Friends (funk/jazz), Fri/16, 1538 Haight, 626-4143.

**Slat's:** Main Squeeze (rock), Fri/9; Lucky Strike (top 40), Sat/10; Omar Hakim Khayyam (blues piano), Sun/11; closed, Mon/12-Wed/14; Jr. Earl with Tom McFarland (blues), Thurs/15; Lady Bianca, Fri/16, 3111 Fillmore, 563-9974.

**Terrace Room:** Frank Denke (piano), from 4 pm Tues.-Sat., St. Francis, Powell at Geary, 397-7000.

**Venetian Room:** Tony Bennett (pop/ballad), through Sun/11; closed, Mon/12, Johnnie Ray (rock/pop), Tues/13-Sat/17, The Fairmont, Mason at California, 772-5163.

**Washington Square Bar and Grill:** John Horton Cooper (piano), Fri.-Sat.; Ken Fisher (piano), Sun.; Burt Bales (piano), Mon.-Tues.; Norma Teagarden (piano), Wed.; Dick Fregulla with Dorothy Moscovitz (piano and vocals), Thurs., 1707 Powell, 982-8123.

**Ye Rose and Thistle:** Help is on the Way (rock), Fri/9; Rowle's Hightlife (African rhythm), Sat/10; High Tide (rock), Fri/16, 1624 California, 474-6968.

### EAST BAY

**Alpen Glow:** Delta Wires, Fri/9; Next Exit Blues Band, Presence, Sat/10; closed, Sun/11; audition, Mon/12; Stray Cat, Tues/13; Madame Joy, Christmas Foosball Tournament (game), Wed/14; Stoneground (rock), Homegrown, Thurs/15; Calico, Rocket 88, Fri/16, 18564 Mission, Hayward, 276-2310.

**Berkeley Square:** Casa Bonita Garden Orchestra (swing), Fri.; Lee Harris Trio (blues), Sat.-Sun.; Danny and Alicia Daniels (jazz duo), Mon.; Guava (jazz), Tues.; audition, Wed.; Art Lande (jazz piano), Thurs., 1333 University, Berk., 843-6733.

**Freight and Salvage:** Malvina Reynolds (folk), Fri/9; Good Ole Persons (bluegrass), Sat/10; closed, Sun/11-Mon/12; Done Gone (bluegrass), Tues/13; annual Christmas party, Tues/14; Rick Shubb, Susie Rothfield, Eric Thompson and Marty Somberg (bluegrass/old time), Wed/15; Rosalie Sorrels (folk/ballad), Thurs/15-Fri/16, 1827 San Pablo, Berk., 548-1761.

**Harlow's:** Dantz (top 40), Wed.-Sun.; TBA, Mon.; Sullivan Brothers (top 40), Tues., 39135 Civic Center Dr., Fremont, 796-7922.

**It Club:** Larry Appl and the Rye Whiskies (country/western), Thurs.-Sat.; with Eddie Fuciano (country/western), Thurs/15, 10102 San Pablo, El Cerrito, 525-1177.

**Keystone Berkeley:** TBA, Fri/9; Bad Boys (new wave), Sparkin' (new wave), Sat/10; Moby Grape (rock), Glide, Sun/11; Larry Raspberry and the Hightsteppers (funk/rock), White Heat, Mon/12; closed, Tues/13-Wed/14; Tower of Power (funk), Thurs/15-Fri/16; with Self Expression (funk/top 40), Thurs/15; with East Bay Hotline (funk), Fri/16, 2119 University, Berk., 841-9903.

**La Pena:** Lisa Ann Thomas (ballad), Mary Mackey (poetry), "Battered Women" (film), Fri/9; Berkeley Women's Music Collective (eclectic), Sat/10; "An Evening with Woody" by Lenny Anderson and Bruce Greene (folk), Sun/11; closed, Mon/12; Sky's Rhythm Revue (funk/blues), Tues/13; Taj Mahal (jazz/blues), Wed/14; Elisa Vasquez y su Cuadro Flamenco (flamenco dance and music), Thurs/15; premiere performance Yawar Malik (Latin folk), Fri/16, 3105 Shattuck, Berk., 849-2568.

**Coffee Gallery**

Wed.— Life on Earth  
Thurs.— Free Light  
with John Cippolina

Fri.— Nick Gravenites  
Sat.— Rick & Ruby  
Sun.— Blues Jam

1353 Grant Ave. 397-3751

**ROCK ON HAIGHT STREET**

1821 Haight Street

Wed.— The Water Brothers  
Thurs.— Main Drive  
Fri.— Midnight Movers  
Sat.— Nick Gravenites & the Blue Flame

Sun (aft)— Jazz Jam (eve) Rock Jam  
Mon.— Life Is Color  
Tues.— Ogden Edsel

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**The Palms**

1406 Polk 673-7771

Wed.— Biff Rose  
Thurs.—  
Fri., Sat.— The New Deal Rhythm Band  
Sun. (aft)— Rick & Ruby Gong Show  
(eve)— Al Kooper  
Mon.— New Band Night  
Island  
Tues.— Larry Raspberry & the Hightsteppers

**The Other 10**

100 Carl 681-0748  
(on the N Judah Line)

Wed.— COMEDIANS: Lorenzo, A. Witney Brown, Bob Barley, Mark Miller  
Thurs.— Any Old Time (country blues)  
Fri.— Back in the Saddle (bluegrass)  
Sat.— COMEDIANS: Bob Sarlatte, Mark McCollum, plus improv.  
Sun.— LEILA & THE SNAKES  
Mon.— MICHAEL BLOOMFIELD (blues)  
Tues.— Omar Hakim Khayyam formerly Dave Alexander (blues piano)

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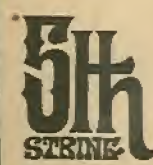
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## EIGHT DAYS A WEEK

**Odyssey Saloon:** Outlaw Mountain String Band (bluegrass), Thurs.-Fri.; Rockin' Horse (rock/reggae), Sat.; Fresh Goods (jazz/blues), Sun.; Metaphor (jazz), Mon.; hoot night, Tues.; Ragged But Right (country/swing), Wed., 2033 San Pablo, Berk., 841-0902.

**Oleg's:** Clay Cotton and Company (pop), Fri.-Sat.; backgammon tournament, Mon., 1976 Shattuck, Berk., 548-6965.

**The Point:** Dick Oxtot's Golden Age Jazz Band, Fri.-Sat.; with Pamela Pollard (jazz vocals), Fri/Sat/10, 32 Washington, Point Richmond, 233-4295.

**Rio Theatre:** Yesterday and Today (rock), Rock Island (rock), Fri/9; Mickey Thomas (rock), Kid Courage (rock), Sat/11; Moby Grape (rock), Heroes (rock), Fri/16, 140 Parker, Rodeo, 799-3883.

**The Shanty:** Fred Marshall's Delta Nine (jazz), Tues.-Thurs., Park at Holden, Emeryville, 653-7025.

**Stop Sign:** Megas (rock), Third Rail (rock), Fri/9; Clockwise Band, Edge City, Sat/10; Star-chaser, Sun/11; audition, Mon/12-Tues/13; Daze Notice (rock), Wed/14; Romance (rock), Thurs/15-Fri/16; Mantys (rock), Fri/16, 1048 University, Berk., 849-2501.

### EAST BAY

**The Catalyst:** The Ducks (rock), Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/9; Al Kooper (rock/blues), Bill Rose (piano/comedy), Sat/10; Plum Forest Band, Sun/11; Daddy-O (50s rock), Thurs/15; Fly by Night (country/rock), Cornell Hurd's Mondo Hot Pants Orchestra (country/swing), Fri/16, 1011 Pacific, Santa Cruz, (408) 423-1336.

**Chuck's Cellar:** Dave Guard with the M.F.C., Fri/9-Sat/10; John and Suzanne (folk), Tues/13; Back in the Saddle (country/bluegrass), Wed/14; Country Pie, Thurs/15; Joe Cannon (pop/ballad), Fri/16-Sat/17, 4926 El Camino Real, Los Altos, 964-0220.

**Club Zayante:** Mid California Tropical Orchestra (old time/swing), Fri/9; Zentner Brothers (rock), Sat/10; TBA, Sun/11; Jill Crofton (country), Mon/12; Bob Brozman (old time/swing), Tues/13; Alfredo Ortiz (Latin harp), Wed/14; Arise (country/rock), Thurs/15; Ananda (salsa), Fri/16, 9211 E. Zayante Rd., Felton, (408) 335-9994.

**Eulipia Cafe:** High Wire Radio Choir (comedy), Fri/9-Sat/10; closed, Sun/11; TBA, Mon/12; Andy Ostwald (jazz piano), David Ray (folk/ballad), Tues/13; Gary Marks with Paul Contos (jazz), Wed/14; Montevina Jazz Ensemble, Thurs/15; Solar Plexus (jazz), Fri/16, 374 So. First St., San Jose, (408) 293-6818.

**Fargo's:** John Alexander (folk/ballad), Beggar's Opera (folk/ballad), 6 pm, Vision (rock), 9 pm Fri/9; Dr. Winslow's Magic Show (vaudeville), 6 pm, Del Pompadours (50s rock), 9 pm Sat/10; Allen and Marsha (folk/ballad), Sun/11; songwriters showcase with \$100 prize, 8 pm Mon/12; square dancing, 7:30 pm Tues/13; Star Fire (folk/ballad), 6 pm Wed/14; Mardi Gras (top 40), 8 pm Thurs/15; Garcia Brothers (rock), 9 pm Fri/16, 2540 California, Mountain View, 941-6373.

**Iron Works Restaurant:** Ball, Taylor and Hartschek (rock), Fri.; Shagbark Hickory (bluegrass), Sat.; Allen and Marsha (folk/ballad), Sun.; Boarding House Reach (country/rock), Mon.; Daddy-O (50s rock), Tues.; Poker Face (rock), Wed.; Ambush Band (country/rock), Thurs., 3877 El Camino Real, Palo Alto, 493-3433.

**Jumping Frog Saloon:** Natural High (top 40), Tues.-Sun.; Mason and Guitard (pop), Mon., 2540 California, Mountain View, 941-4900.

**Keystone's Menage a Trois:** Bad Boys (new wave), Glide, Fri/9; TBA, Sat/10; Larry Raspberry and the Highsteppers (funk/rock), Sun/11; Mary McCaslin and Jim Ringer (folk), Biff Rose (piano/comedy), Mon/12; closed, Tues/13-Wed/14; Sass (rock), Island Band, Thurs/15; Streamliner (rock), Little Roger and the Goosebumps (rock), Fri/16, 2860 California, Palo Alto, 324-1402.

**L'Omelette:** Bob and Joe Tassi (pop), Tues.-Sat.; closed, Sun.; Rita Russ with Elaine Burke (pop/ballad), Mon., 4170 El Camino Real, Palo Alto, 493-1660.

**Miramar Beach Inn:** Sarah Baker Band (jazz/rock), Fri/9; Companion (rock), Sat/10; Water Brothers (rock), Sun/11; Trish Robbins (soul/rock), Tues/13; Mitchell Holman Band with Teresa Tudury (jazz), Thurs/15; Boarding House Reach (country/rock), Thurs/15; closed, Fri/16, Coast Hwy., Half Moon Bay, 726-9053.

**Odyssey Room:** Rock It (top 40), Tues.-Sat.; Brotherly Love (top 40), Sun., 799 E. El Camino, Sunnyvale, (408) 245-4448.

**Wooden Nickel:** Skycreek (folk/rock), Fri/9, Wed/14; Poker Face (rock), Sat/10, Fri/16; Slim Pickins (bluegrass), Mon/12; Shagbark Hickory (bluegrass), Tues/13; Pojama People (rock/blues), Thurs/15, 2505 The Alameda, Santa Clara, (408) 247-0552.

### NORTH BAY

**Alavarado Inn:** Tom McNally Band (country/western), Thurs.-Sat., Ignacio, 883-5952.

**The Barrel House:** Manny Duran Trio (jazz/pop), Wed.-Sat., 927 Tamalpais, San Rafael, 456-7044.

**The Cabaret:** Cosmic Boogie with Sama, Khalil Allah Dance Troupe, Honey Creek (folk/rock), Fri/9; Oscar Frog All Star Blues Revue, Sat/10; Feather (rock/reggae), It's All Right, "The Whole Birth Catalogue" (drama), Thurs/15; Souleman Rowlie (highlife), Fri/16, 85 La Plaza, Cotati, (707) 795-7622.

**Gatsby's:** John Reilly's New Life Big Band (jazz), Fri/9; Reilly and Maloney (folk), Sat/10; jazz jam session, afternoon, Good Morning (pop), evening Sun/11; Billy Roberts (folk/ballad), Mon/12; Success (jazz), Tues/13; Biff Rose (piano/comedy), Wed/14; Delphis (jazz), Thurs/15; Augustin Rios and dancers (flamenco), Fri/16, 39 Caledonia, Sausalito, 332-4500.

**Highland Dell:** Heart's Island (jazz), Fri/9; Bristlecone (rock/salsa), Sat/10; music workshop with Abdul Ali, Sun/11; TBA, Wed/14; Rosewood (rock), Thurs/15; Feather (rock/reggae), Fri/16-Sat/17, River Blvd., Monte Rio, (707) 865-9948.

**Inn of the Beginning:** Moby Grape (rock), Fri/9-Sat/10; Mary McCaslin and Jim Ringer (folk), Sun/11; Lawrence Hammond Whiplash Band (country/rock), Mon/12; closed, Tues/13; audition, Wed/14; Sopwith Camel (rock), Thurs/15; Sarah Baker Band (jazz/rock), Mississippi Charles Bevel and Chic Streetman (blues), Fri/16, Cotati, (707) 795-9955.

**Knight's Bridge:** Michael Bloomfield and Mark Naftalin (blues), Fri/9-Sat/10; California Zephyr (country/rock), Tues/13; The Monsters (rock), Wed/14; The Dimensions (jazz/funk), Thurs/15; David Cohen and Great Shakes (rock), Fri/16, 1618 2nd St., San Rafael, 453-7306.

**The Laguna:** Michael Beargrease and Friends, Fri/9; Cache Valley Drifters (bluegrass), Sat/10; Lazy Bones, Sun/11; closed, Mon/12; Lazy River with Diamond Jim, Tues/13; Mercy,

Wed/14; Catfish and Songbird, Thurs/15; Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/16, 234 So. Main, Sebastopol, (707) 823-5240.

**Old Mill Tavern:** Kangaroo (rock), Fri/9; Trouble with Barry Flast (rock), Sat/10; open mike with Dan Hicks, Mon/12; Blue Mountain Blend (country/bluegrass), Wed/14; Queen Ida's Bon Ton Zydeco Band (Cajun), Thurs/15; Sopwith Camel (rock), Fri/16, 106 Throckmorton, Mill Valley, 388-9595.

**Rancho Nicasio:** Fast Company (rock), Fri/9; Sammy Franco (jazz/swing), Sat/10; Smoke, Inc. (top 40), Thurs/15; TBA, Fri/16, 1 Rancheria Rd., Nicasio, 662-2012.

**Resh House:** Persian banquet with belly dancing, Fri/9; Heart's Island (jazz/rock), Sat/10; John Reilly's New Life Octet (jazz), Sun/11; closed, Mon/12-Thurs/15; TBA, Fri/16, All Baba Cafe, 257 Shoreline, Tam Junction, 388-9927.

**Sleeping Lady Cafe:** Jazayer (Middle Eastern), Fri/9; City Limits (jazz), Sat/10; Kate Wolf and the Cache Valley Drifters (country/bluegrass), Sun/11; Steven Freelight, Mon/12; Troyce Key and His Kee Wee Bluesicians (blues), Tues/13; Dennis Hogan and Rusty Gautier, Wed/14; Merl Saunders and Friends (funk/jazz), Thurs/15; Tasmanian Devils (rock/reggae), Fri/16-Sat/17, 58 Bolinas, Fairfax, 456-2044.

**Sweetwater:** Jules Broussard and Company (jazz), Wed.-Sun., 153 Throckmorton, Mill Valley, 388-2820.

**Yountville Saloon:** California Zephyr (country/rock), Thurs/8-Sat/10; 21-String Salute, Sun/11; Easy Money (rock), Thurs/15; Back in the Saddle (country/rock), Fri/16, 6480 Washington, Yountville, (707) 944-2761.

## MUSIC

### MIXED BAG

★ **KPFA Christmas Fair:** features live music by the jazz ensemble, Prince Lawsha and the Firebirds (Sat/10 at noon), and the Russian folk ensemble, Troika Balalaikas (Sun/11 at 1 pm), Pauley Ballroom, UC Berk., \$1 general, children under age 12 free, 848-6767.

**Human Rights Celebration:** features live music by The Joy, with Terry Garthwaite and Toni Brown, and the Laurie Cohen Jazz Quartet, plus films and speeches, sponsored by Amnesty International, Sat/10, 8 pm, First Congregational Church, Post at Mason, SF; \$2 optional donation, 563-3733.

### ROCK

**Dr. Woo Woo:** performs at a benefit concert for prisoners, Fri/9, 9 pm, Top of the Warehouse, 610 22nd St., SF, \$4.50, 552-3311.

**Blue Oyster Cult:** performs in concert, with Black Oak and The Runaways, Sat/10, 8 pm, Cow Palace, Geneva at Santos; SF, \$6.50 advance, \$7.50 day of the show, 334-4852.

**The Hubcaps:** perform 50s jitterbug music, in a benefit dance for KPOO Radio, Sat/10, 8:30 pm, Mandala Ballroom, 603 Taraval, SF, \$2.50 advance, \$3 door, 681-0217 (2-7 pm).

**Hobo:** performs dance music, with Scarlet Fever (tent), Fri/16, 9 pm, Ashkenaz, 1317 San Pablo, Berk., 525-5054.

### BLUES/SOUL

**B. King/Tina Turner:** perform in concert, with Bobby Blue Bland, Fri/9-Sat/10 at 7:30 and 11 pm and Sun/11 at 6 and 9:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$6.50-\$7.50, 982-6550 (SF) or 364-2550.

**Earth, Wind & Fire:** featuring guest artist Deniece Williams, performs in concert, with the new band, Pockets, Fri/9-Sun/11, 8 pm, Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy., Oakland, \$6.50-\$8.50, 635-7800.

★ **Blues Concert:** features performances by the Gino Skaggs Blues Band, Freddie Roulette and Sonny Rhodes, Sat/10, 2-4 pm, Canon Kip Community Center, 745 Natoma, SF, free, 647-9591.

**Johnny Waters Band:** performs Chicago blues, Sun/11, 8:30 pm, Intersection, 756 Union, SF, \$2.50, 397-6061.

★ **Little Charlie & The Nite Cats:** with Rick Estrin, perform in concert, Thurs/15, 8:30 pm, People's Cultural Center, 721 Valencia, SF, free, 431-9329.

**O'Jays:** perform in concert, with Dee Dee Sharp, Fri/16-Sat/17 at 7:30 and 11 pm and Sun/18 at 6 and 9:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$6.50-\$7.50, 364-2550 or 982-6550 (SF).

### FOLK/COUNTRY

**Dolly Parton:** performs in concert, with John McEuen, Sun/11, 7 and 10:30 pm, Marin Veterans' Memorial Auditorium, Civic Center, San Rafael, \$6.50-\$7.50, 472-3500.

**Malvina Reynolds:** performs in a benefit concert for Friends of the River, program also features a performance by the theater/mime troupe, Magic Carpet Play Company, followed by cider and cookies, childcare available, Fri/16, 7:30 pm, Epic West, 2640 College, Berk., \$4 general, \$2.50 seniors and children under age 12, 332-6051.

### ETHNIC

★ **World Fellowship Program:** piano students perform works from Austria, Algeria, Brazil, Bolivia, Catalonia, China, Iceland, Korea, Mongolia, Peru, Scotland, Vietnam, Bulgaria, Finland, France, Germany, Hungary, Italy, Japan, the Netherlands, Norway, Poland, Russia, Yugoslavia and the USA, in an annual Community Music Center concert, Fri/9, 8 pm, YWCA, 965 Clay, SF, free, 647-6015.

**Danica:** the four-member ensemble performs vocal and instrumental music of the Balkans, Southeastern Europe and the Soviet Union, Fri/9, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$2.50, 776-5552.

**Caribbean All-Stars:** perform steel band music from Trinidad, Sat/10, 9:30 pm, People's Cultural Center, 721 Valencia, SF, \$2, 431-9329.

**Hamza El Din:** performs on the oud, with Indian vocals, Fri/16, 8 pm, Center for World Music, Fort Mason Bldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students, 775-7555.

### POP/BALLAD

**Jane White:** makes her debut appearance as a cabaret vocalist, Sat/10, 7:30 pm, Masonic Auditorium, 1111 California, SF, \$8.50, 775-2021.

**Georges Moustaki:** performs French ballads, in a single Bay Area concert appearance, Wed/14, 8 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$10-\$15, 364-2550 or 982-6550 (SF).

**Peter Allen:** performs in concert, black tie optional, Thurs/15, 9 pm, preceded by a no-

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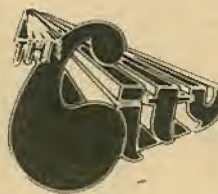
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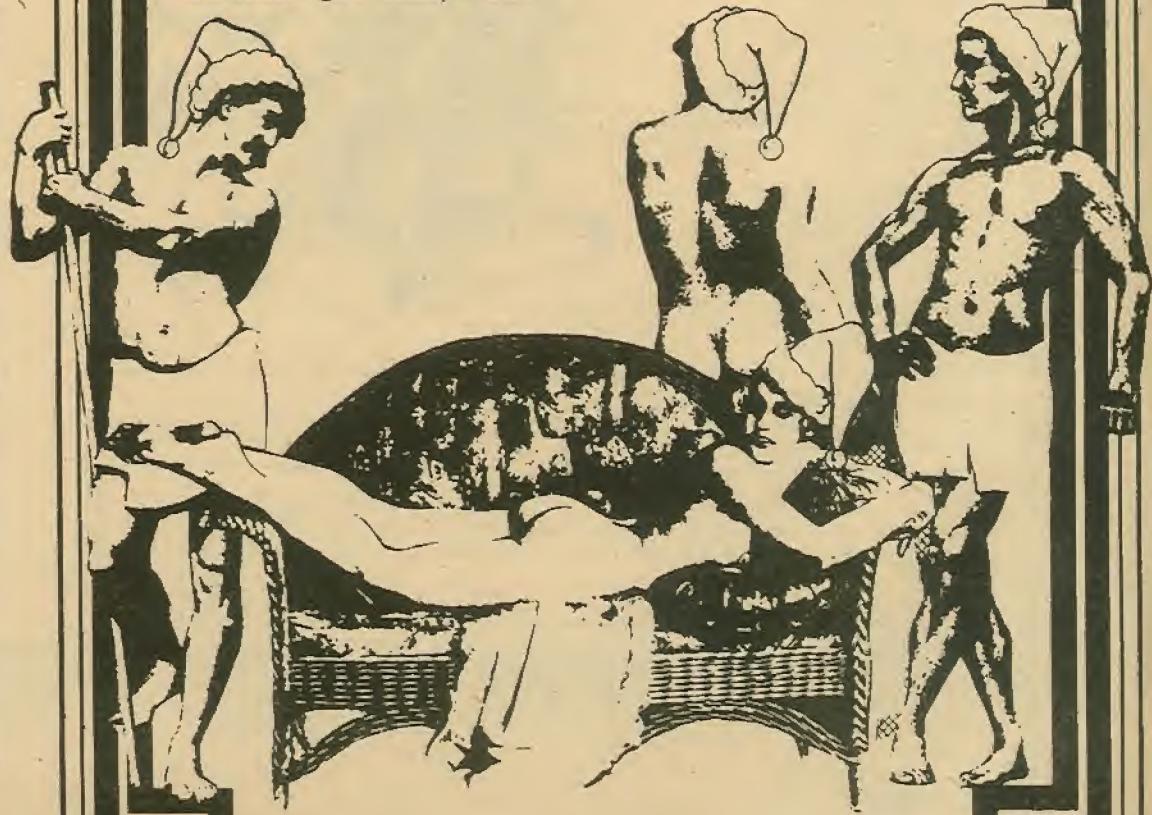
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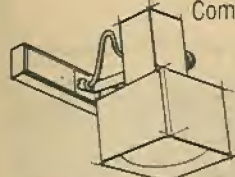


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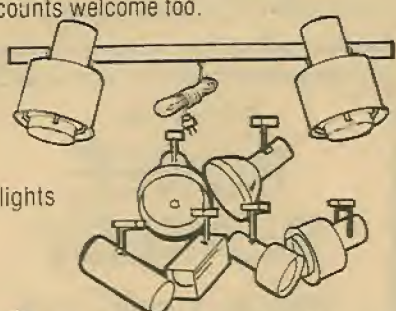


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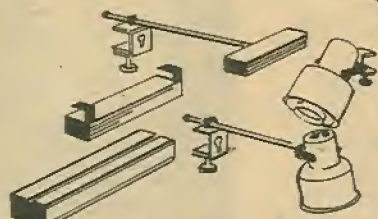
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## EIGHT DAYS A WEEK

continued from previous page

host bar from 8 pm, Paramount Theatre, 21st at Broadway, Oakl., \$5.50-\$7.50, 465-6400.

### JAZZ

**Jazz Evening:** features a lagane dinner accompanied by a jazz piano performance (7:30 pm), followed by a jazz/theatre piece, presented by William Talen and Yogi (8:30 pm), capped by dancing to the jazz/rock ensemble, City Limits, Fri/9, College of Marin Student Center, College at Kentfield, Kentfield, \$4 dinner and show, \$2 show only, 456-4073.

**Berkeley Women's Music Collective:** performs original music derived from bluegrass, jazz and rock, Fri/9, 8:30 pm, People's Cultural Center, 721 Valencia, SF, \$3, 431-9329.

**Dick Saltzman Quartet:** performs in concert, with guest artists Chuck Peterson and Bill Perkins (2-3 pm), Sat/10, 1-5 pm, Atrium Lobby, Hyatt Regency, Market at California, SF, free, 788-1234.

**Vince Denham/John Gross Quintet:** performs in concert, Sun/11, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy. 1, Hall Moon Bay, \$4, 726-4143.

**Twins:** performs in concert, featuring reedmen Bruce Ackley and John Zorn and guitarists Eugene Chadbourne and Henry Kaiser, Sun/11, 8:30 pm, Pangaea, 517 Cortland, SF, \$2, 285-3331.

**Jazz Duets:** alto saxophonist Dwaine Spirfan and trumpeter Reggie Colbert perform improvisational works, Wed/14, 7:30 pm, Excelsior Library, 4400 Mission, SF, 586-4075.

**CCSF Stage Band:** performs an all-jazz concert, directed by David Hardiman, Thurs/15, 8 pm, City College Theater, 50 Phelan, SF, free, 239-3366.

**Jazz Performance:** drummer George Marsh accompanies dancer Deborah Simon and vocalist Mihir'un'nila Douglass, in an improvisational jazz concert, Fri/16, 8:30 pm, Metropolitan Arts Center, 1040 Geary, SF, \$2.50, 771-6535.

### NEW MUSIC

**"Mr. Woman":** Frances Mann performs original electronic music, in the first concert of the Performing Arts Forum Music Series, Fri/9-Sat/10, 8:30 pm, Oberlin Dance Collective, 223 Mississippi, SF, \$3, 863-6806.

**Kronos String Quartet:** performs contemporary works by Lukas Foss, Ken Benshoff and Alan Dorsey, Sat/10, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232.

**"Soundscape":** pianist and electronic music composer Katrina Krinsky presents a premiere work, accompanied by bass violinist Chuck Metcalf and percussionist Bob Eyrab Braye, Sun/11, 8 pm, Zellerbach Playhouse, UC Berk., \$4.50 general and \$3.50 students in advance, \$5.50 door, 642-9988.

**Sound at Site:** presents New York composer Charlemagne Palestine, in a concert of original works, incorporating art, video and piano, Wed/14, 9 pm, 585 Mission, SF, free, 668-4461.

### RECITALS

**Laurette Goldberg:** performs works for harpsichord by Frescobaldi, Couperin and Bach, Fri/9, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232.

**Phyllis Schlomovitz:** performs Christmas and classical harp music, Fri/9, 9 pm, preceded by a candlelight dinner at 7 pm (\$7), Bach Dancing and Dynamite Society, Miramar Beach, off Hwy. 1, Half Moon Bay, \$3, 726-4143; Sat/10, 3 pm, Wattis Hall of Man, California Academy of Sciences, Golden Gate Park, near 9th Ave. at Lincoln, SF, 75¢ general, 25¢ youth ages 12-17, children and seniors free, 752-8268.

**Young-He Han:** performs works for piano by Mozart, Debussy, Bartok and Schubert,

program also features Greg Paley singing Schubert's "Der Wanderer," Sat/10, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086.

**Herbert Nanney:** performs Christmas and Advent works for organ, Sun/11, 2:30 pm, Memorial Church, Stanford University, free, 497-3812.

**Ben Herr:** presents a solo piano concert, Sun/11, 8 pm, Old Spaghetti Factory, 478 Green, SF, \$2.50, 421-0221.

**Viola/Plano Duo:** SF Symphony principal violist Geraldine Lambolay and pianist Landon Young perform works by Brahms, Bergsma and Franck, Sun/11, 8 pm, Community Music Center Auditorium, 544 Capp, SF, \$3, 647-6015.

**Peggy Salkind:** performs works for piano by Copland, Beethoven, Haydn and Liszt, Tues/13, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086.

**Carolyn Caton:** presents a soprano recital of Christmas works by Alex Rowley, Hugo Wolf and Malcolm Williamson, accompanied by Monroe Kanouse, Fri/16, 8 pm, The Tamapals, 501 Via Casitas, Greenbrae, \$3, 883-2211.

**Tenor/Plano Duo:** William Hannibal and Merrill Collins present a two-part program, featuring black spirituals, accompanied by a dance performance, followed by the music of Donizetti, Schubert and Brahms, Fri/16, 8:30 pm, 1750 Arch Street, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232.

### CHAMBER CONCERTS

**Holiday Chamber Concert:** gambist George Shotts, baroque violinist Hazele Miloradovich, tenor Joseph Reston and harpsichordist John Chapman perform vocal and instrumental music for the Advent, Sun/11, 8 pm, Church of the Advent, 261 Fell, SF, \$2.50.

**Amici Musicae:** the six-member vocal and instrumental ensemble performs works by Dunstable, Dufay and Praetorius, plus a selection of 15th century carols, 13th century cantigas and 14th century Christmas songs from the Montserrat Monastery, in traditional costume on authentic instruments, Sun/11, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., \$1.50-\$2, 841-5580 or 849-4120.

**Conservatory Chamber Players:** directed by Joan Gallegos, performs works by Beethoven and Schubert, Mon/12, 8 pm, Hellman Hall, 1201 Ortega, SF, free, 564-8086.

**Baroque Chamber Concert:** performed on period instruments, Fri/16, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$2.50, 776-5552.

## CHORAL

**Annual Christmas Concert:** the Foot-hill Concert Choir, Chorale, Fanfares and Orchestra perform holiday selections, including Bach's "Christmas Oratorio," Fri/9-Sun/11, 8 pm, Foot-hill College Campus Center, 12345 El Monte Rd., Los Altos Hills, \$3 general, \$1.50 students, 948-4444.

**Memorial Church Choir:** directed by William Ramsey, performs Christmas selections, Fri/9-Sat/10, 8 pm, Memorial Church, Stanford University, free, 497-3812.

**Norseen Singers:** Mildred Norseen directs the female vocal ensemble, in a 10th anniversary concert of works by Bach, Purcell, Villa-Lobos, Kodaly, Mecham and Thompson, Fri/9, 8 pm, UC Extension Recital Hall, 55 Laguna, SF, free, 431-1101.

**Children's Chorus:** directed by Alan Whitman, presents a Christmas concert of international carols, Sat/10, 8 pm, Community Music Center, 544 Capp, SF, free, 647-6015.

**Skyline College Choir:** directed by Patricia Hennings, performs Christmas selections by Vivaldi, Britten, Thompson, Sweetnick and Billings, featuring soprano Carolyn Wait, alto Marcelle Castello, contralto Dorothy Barnhouse, tenor Grant Thompson and basso Todd Schurk, accompanied by organist Fred Frischmann, Sat/10, Skyline College Main Theater, 3300 College, San Bruno, free, 355-7000 ext. 384 or 258.

**Oakland Symphony Chorus:** conducted by Joseph Liebling, performs Handel's "Messiah," accompanied by the Oakland Symphony Chamber Orchestra, directed by Harold Farberman, features soprano Sarah Franklin, mezzo-soprano Stephanie Friedman, tenor John Patton and basso Elwood Thornton, Sat/10, at 8:30 pm and Sun/11 at 3 pm, Paramount Theatre, 21st at Broadway, Oakl., \$4-\$9, \$2 youth ages 17 years and under when accompanied by an adult, 465-6400.

**The Choral Union:** directed by Byron McGilvray, performs Bach's "Magnificat" and Bruckner's "Te Deum," accompanied by the University Symphony, directed by Laszlo Varga, features soloists Anna Carol Dudley, Claire Giovannetti, Patrick Neve and John Tegnell, Sun/11, 3 pm, McKenna Theatre, SFSU, 1600 Holloway, SF, \$3 general, \$1.50 students, seniors and alumni, 585-7174.

**Berkeley Community Chorus:** performs Handel's "Messiah," accompanied by the Berkeley Community Orchestra, in a program directed by Eugene Jones, Sun/11, 4 pm, Berkeley Community Theatre, Grove at Allston, Berk., free, 845-2308.



Eddie Money

## Hot Rock at Winterland

Local artist Eddie Money opened the Robin Trower/Wishbone Ash concert at Winterland last Saturday night with a vamp rendition of "Wanna Be A Rock 'n' Roll Star" that established the theme for an evening of high energy straight-ahead rock'n'roll. With scarf flying and arm outstretched, Money then laid down a soulful "You Really Got a Hold On Me," followed by "Two Tickets to Paradise" (an audience favorite), "Baby Hold Onto Me" and "Gambling Man." Money's performance was enhanced by solid blues/rock backing from a band that didn't sacrifice musicianship for showmanship.

Second act Wishbone Ash, with Andy Powell and Laurie Wisefield on guitars, Martin Turner on bass and Steve Upton on drums, held the audience's attention from first to last with a tightly rendered selection of hard rock tunes that exhibited the group's cohesive ensemble abilities. Band members played off each other constantly, as in "Goodbye Baby, Hello Friend," with particularly fine interaction between the lead and rhythm guitars. Rather than rely on vocals, as is often the case in rock music today (e.g., Rod Stewart), Wishbone Ash performed extended instrumental sections, best exemplified in the performance of their popular hit, "Phoenix."

Guitarist Robin Trower, together with James Dewar on vocals and congas, Rustee Allen on bass and Bill Lordan on drums, capped the evening with a set of hard-driving blues-oriented rock'n'roll that had the audience dancing wherever they could find room. The tunes, ranging from "Somebody Calling" to "Bluebird," "Smile," "Sigh of the Eagle," "Bridge of Sighs," "Little Bit of Sympathy" and "Messin' the Blues," represented selections from Trower's entire solo career (started in 1971 when he left Procol Harum), without placing an emphasis on any one period or album. His 90-minute performance built to a peak that left the audience hungry and screaming for more, even after two encores.

—Andrea E. Coar

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PHOTO BY BEE LANGLEY

Teresa Trull at last weekend's Entertainment Extravaganza, a two-day all-women's event.

**SF Bach Choir:** directed by Waldemar Jacobsen, performs Poulenc's "Gloria," Charpentier's "Midnight Mass" and Bach's "Magnificat," accompanied by orchestra and guest soloists, Sun/11, 7 pm, St. Ignatius Church, USF, Fulton at Parker, SF, \$2, 666-0600.

**Community Chorus:** performs Beethoven's "Missa Solemnis in D," accompanied by orchestra, Sun/11, 7:30 pm, Fine Arts Theatre, College of Marin, Laurel at Sir Francis Drake, Kentfield, free, 485-9460.

**Trinity Choir:** conducted by Harold Mueller, performs a portion of Handel's "Messiah," accompanied by organist Joanna Smullin and members of the SF Symphony Chamber Orchestra, Sun/11, 8 pm, Trinity Episcopal Church, Bush at Gough, SF, donation requested, 776-0950.

**Oakland Youth Chorus:** directed by Steven Brunsford, presents its fourth annual Christmas concert, in a performance of works by Pinkham, Berio, Britten, Schütz, Hamisch, Edlund, Hassler, Diemer, Casals and Torme, accompanied by pianist Russell Tyan, Sun/11, 8 pm, First Presbyterian Church, Broadway between 26th and 27th Sts., Oakland, \$1.50, 444-3555.

**SF Symphony Chorus:** performs Mendelssohn's "Elijah," with the SF Boys Chorus, accompanied by the SF Symphony, directed by Edo de Waart, features soloists Florence Quivar, Seth McCoy and Thomas Stewart, Wed/14-Fri/16, 8:30 pm, War Memorial Opera House, Van Ness at McAllister, SF, \$4-\$12.50, 431-5400.

## ORCHESTRAL

**SF Symphony:** conducted by Edo de Waart, performs works by Mozart and Mahler, featuring pianist Malcolm Frager and soprano Carmen Baltrup, Wed/7 and Fri/9 at 8:30 pm, with a matinee performance Thurs/8 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4-\$12.50, 431-5400; Sat/10, 8 pm, Filnt Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$8.50-\$9.75, (408) 257-9555.

**SF Chamber Orchestra:** conducted by Edgar J. Braun, performs works by Vivaldi, Haydn, Marcello and Bartok, Fri/9, noon, 2 Embarcadero (street level), SF, free, 788-1233.

**Conservatory Orchestra:** directed by Alan Balter, performs works by Dvorak, Haydn, Ives and Ravel (Fri/9, free), and presents a benefit concert of works by Beethoven and Ravel, featuring pianist Jeff Kahane (Sun/11, \$10), both concerts at 8:30 pm, Heilman Hall, SF Conservatory of Music, 1201 Ortega, SF, 564-8086.

**Community Band:** performs "Bonbasta March," "Caccia and Chorale," "William Byrd Suite," "His Honor March," "Eight Russian Folk Songs," "The Alcotts" and "Scherzo," Sat/10, 8:30 pm, Fine Arts Theatre, College of Marin, Laurel at Sir Francis Drake, Kentfield, free, 485-9460.

**South Bay Chamber Orchestra:** directed by Daniel Robinson, performs works by Bach, Haydn, Tartini and Mozart, featuring cellist Richard Eade, Sun/11, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$2.50, 776-5552.

## OPERA

**Opera Piccola:** presents two one-act chamber operas in English, including Antonio Salieri's "Prima la Musica, Poi le Parole," with text by Giambattista Casti, and Maurice Ravel's "L'Heure Espagnole," with text by Fran-Nohain, Fri/9-Sat/10, 8:30 pm, Little Theatre, California Palace of the Legion of Honor, Lincoln Park, near 34th Ave. at Clement, SF, \$5, 474-2470.

**"L'Histoire du soldat":** the Mill Valley Chamber Players present a fully staged version of Stravinsky's operetta, featuring mime Martin Frick, narrator Orva Hoskinson, plus members of the SF Ballet Orchestra and Oakland Symphony, program also includes works by Bolsmortier and Telemann, with wine, tea and snacks available, Fri/9, 8 pm, Fort Mason Bldg. 312, Marina at Laguna, SF, \$3 general, \$2.50 students, 775-7555.

## DANCE

**SF Ballet:** opens its "Nutcracker" season on Thurs/8 at 8 pm, performances scheduled Thurs.-Mon., through Dec. 27, SF Opera House, Van Ness at McAllister, SF, \$3-\$9.50, call 431-1210 for times.

**Dance Spectrum:** directed by Carlos Carvajal, performs "Wintermas," an alternative Christmas ballet, production opens Thurs/8, performances scheduled Thurs. at 1 pm, Fri.-Sat. at 8:30 pm and Sun. at 3 pm, through Dec. 17, \$3-\$7, 824-5044.

**Oakland Modern Dance Co.:** directed by Anna Mittleholzer and Ben William, presents old and new works, including "Dat Old Bread Goes Latin," a comic jazz dance, and "Giselle '77," a duet in which Mittleholzer plays a harried dancer-housewife, series runs

Fri.-Sat., through Dec. 17, 8 pm, Jenny Lind Hall, 2267 Telegraph, Oakland, \$2-\$3, 763-3752.

**The Kunthramans:** perform "Kathakali," a South Indian dance/drama, Fri/9, 8:15 pm, Live Oak Theatre, 1301 Shattuck, Berk., \$1.50-\$2, 841-5508 or 849-4120.

**Naomi Gruen & Dancers:** present a concert series of new works, first performance scheduled Fri/9, series runs Fri.-Sat., through Dec. 17, 8:30 pm, 442 Shotwell, SF, \$2.50 advance, \$3.50 door, 826-0560.

**Beth Harris/Paul Scardina:** present a concert of premieres and revivals, plus a special tribute to Bing Crosby, Fri/9-Sat/10, 8:30 pm, Metropolitan Arts Center, 1040 Geary, SF, \$2.50-\$3.50, 626-8973.

**Children's "Nutcracker":** the Dance and Drama division of the SF Parks and Recreation Dept. presents "The Nutcracker," performed by a cast of children, Sat/10, 2 pm, Hamilton Recreation Center, Geary at Steiner, SF, free, 558-4268.

**Peninsula Ballet Theatre:** presents the complete "Nutcracker" with a cast of 120 dancers, performances scheduled Sat. at 2:30 and 7:30 pm, Sun. at 1 and 4:30 pm, through Dec. 18, Spanenberg Theatre, Gunn High School, 780 Arastradero, Palo Alto, \$4 general, \$2.50 children, 343-8485.

**Oberlin Dance Collective:** continues their fall season with a performance of Kimi Okada's "Domino Theory," a piece that explores the complexities of group interdependence and composer Doug Skinner's "What You Cannot Eat You Can," plus "Red Shoes," a repertory work choreographed by Marc Smith, Marc Beckerman and Brenda Way, Sat/10-Sun/11 at 8:30 pm, with a matinee performance Sun/11 at 2:30 pm, Cat's Paw Palace, 2547-A 8th St., Berk., \$2.50-\$3.50, 863-6606.

**SF Dance Theatre:** Chrysalis, the SF Dance Theatre's junior division company, presents Charles Weidman's "Christmas Oratorio," the "Peasant Pas de Deux" from "Giselle," and excerpts from "Les Sylphides," Sat.-Sun., through Dec. 18, 8:30 pm, SF Dance Theatre, 1412 Van Ness, SF, \$2, 673-8101.

**Terry Sendgraff:** a Bay Area teacher, dancer, choreographer and Motility dance form originator, presents an ongoing motility dance series, runs Sun., through July 9, 1978, 7 pm, Skylight Studio, 2547 8th St., Berk., \$1-\$2.50, 658-5375.

**Theatre Flamenco of SF:** opens its "Christmas Fiesta," a holiday celebration of Spanish dances, featuring the premiere of Dini Roman's "The Shoemaker's Extraordinary Wife," based on the Garcia Lorca comedy, season opens Wed/14 at 8 pm, performances scheduled Wed.-Sun., through Dec. 18, Marines Memorial Theatre, 609 Sutter, SF, \$6 general, \$3 students and seniors, 673-6440.

**Lone Mountain Dance Dept.:** faculty and students perform original works, Wed/14-Sat/17, 8:30 pm, Wabe Theatre, 2800 Turk, SF, \$1-\$2, 752-7000 ext 272.

**Russian Folk Ensemble:** features 12 dancers, 19 choir members and six accordionists in a concert of Russian folk dances, Thurs/15, noon, Atrium Lobby, Hyatt Regency, Market at California, SF, free, 788-1234.

**Tandy Beal:** collaborates with Kite Tail Mime, Jon Scoville and Ron Taylor to present "An Evening of Partial Theatre," featuring mime, dance and music, Thurs/15-Fri/16, 8 pm, Gumption, 1563 Page, SF, \$3-\$4.

**East Bay Ballet Theatre:** presents "The Nutcracker," with a large supporting cast of children and adults, season opens Thurs/15 at 8 pm, performances scheduled Thurs.-Sun., through Dec. 18, Albany High Little Theatre, 603 Key Route Blvd., Albany, \$1.50-\$3, 524-2311.

**San Jose Dance Theatre:** presents "The Nutcracker," with guest stars Ted Kivitt and Karena Brock from ABT, season opens Thurs/15 at 8 pm, performances scheduled Thurs.-Sun., through Dec. 18, Center for the Performing Arts, 255 Almaden, San Jose, \$4-\$7, (408) 246-1160.

**Eloisa Vasquez Flamenco Group:** with Spanish guest artist Antonio Sanchez Naranjo, performs Flamenco dances, Thurs/15, 8:30 and 10 pm, La Pena, 3105 Shattuck, Berk., \$3, 849-2568.

**Oakland Ballet:** opens its "Nutcracker" season, Fri/16 at 8:30 pm, performances scheduled daily, through Dec. 23, Paramount Theatre, 21st at Broadway, Oakland, \$4.50-\$6.50, call 465-6400 for times.

**Theatre Ballet of SF:** opens its "Nutcracker" season, Fri/16 at 8 pm, performances scheduled Fri.-Mon., through Dec. 19, Filnt Center, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$5.50-\$7.50, 246-1160.

## NOTES

**SF Dancers' Workshop:** hosts a week-end of Black Dance, with Jasmine and Xavier

Nash, Sat/10-Sun/11, 10 am-5 pm, 321 Divisadero, SF, \$50, 626-0414.

**Nancy Karp & Dancers:** announce auditions for two men and two women dancers, previous performance experience desired, but not required, Sun/11 at 11 am, Oberlin Dance Collective Gallery, 223 Mississippi, SF, Sun/11 at 2 pm, Shawl Anderson Dance Center, 2704 Alcatraz, Berk., 526-7041.

**Chifra-Le Veque Dance Co.:** announces auditions for men and women dancers who have advanced training in modern dance or ballet, Sun/11, 3 pm, 450 Gough St., SF, 626-1138.

**Footloose Dance Collective:** announces auditions for new members, Sat/10, 1:30 pm, Third Street Studio, 2325 Third St., St. 354-0228.

—Janice Ross

## SPORTS

**Fencing:** SFSU competes with Sacramento State, Fri/9, 3 pm, SFSU gym 125, 19th Ave. at Holloway, SF, free, 469-2218.

**SFSU Basketball:** men's varsity meets Cal Poly San Luis Obispo, Fri/9, 8:15 pm, SFSU main gym, 19th Ave. at Holloway, SF, \$2 general, \$1 students, 50¢ SFSU students, 469-2218.

**Cal State Basketball:** CSU Hayward plays Notre Dame Belmont, Sat/10, 8 pm, Cal State main gym, Hayward, \$2.50 general, \$1.50 non-Hayward students, 881-3724.

**UC Berk. Basketball:** UC faces Iowa, game broadcast live over KPIX Radio 90.7 FM, Sat/10, 7:50 pm, Harmon Gym, UC Berk., Bancroft at Dana, Berk., \$4.50 reserved, \$1.50-\$2.50 general, 642-5150.

**Women's Soccer:** Santa Rosa, Oakland and SF teams meet for friendly games, Sat/10, first game at 11 am, Crocker Amazon Park, Geneva at Moscow, SF, free, 752-8095.

**Don's Basketball:** USF plays UC Santa Barbara, game broadcast on tape delay after Warriors 5:30 pm game ends, on KNBR Radio 680 AM, Sat/10, 8:30 pm, USF main gym, Golden Gate at Parker, SF, \$5 reserved, \$3 general, \$1.50 students, 666-6161.

**Rugby:** the Gordon Rugby Football Club, a champion team from New South Wales, Aus-

tralia, plays two games this week in their tour of the West Coast, Old Blues vs. Gordon (Sun/11 at 1 pm) and SF City Rugby Football Club vs. Gordon (Wed/14 at 3:30 pm), both games at the Polo Fields, Golden Gate Park, near 36th Ave. at Fulton, SF, free, 922-4146.

**Men's Soccer:** first division game (9:30 am), followed by SF Concordia vs. the SF Sons of Italy (11:30 am), S.F.A.C. vs. the Greek Americans (1:15 pm) and El Salvador vs. Fremont (2:45 pm), Sun/11, Balboa Stadium, San Jose at Ocean, SF, \$3 general, \$2 seniors, \$1.50 students, family rates available, 568-5800.

**Raiders Football:** Oakland faces the Minnesota Vikings, game broadcast live over KGO Radio 810 AM, Sun/11, 1 pm, Oakland Coliseum, Hegenberger Rd. at the Nimitz Fwy., Oakland, \$10.50-\$11.50 reserved, \$7.50 general, 635-4262.

**Misty Redwood Run:** a 7.6-mile race, sponsored by the East Bay Regional Parks and the Alameda Lung Association, with handicaps for different ages and divisions, Sun/11, register from 8:30 am, first event at 10 am, Redwood Regional Park main parking lot, off Redwood Rd., Oakland, \$2, for more information, contact Bill Bigelow at 531-9300.

**49er Football:** the SF 49ers play Dallas, game broadcast live over KSFO 560 AM, Mon/12, 6 pm, Candlestick Park, off the Bayshore Fwy., SF, \$9 reserved, \$5 general, 468-2249.

## NOTE

**Jogging:** the Lavender U sponsors a Castro and Dolores Park run, ideal for beginners, Sun/11, 10 am, meet at Church and 20th Sts., SF, free, 626-7060 (Bud).

—Betsy Gleckler

## KIDSTUFF

### STAGE AND SCREEN

**"Meister Tinkle's Music Box":** a puppet show by Lewis Mahlmann, Sat/10-Sun/11, 11 am, 2 and 4 pm, Children's Fairytale, Lakeside Park, Oakland, 75¢ adults, 50¢ children, 273-3091.

**Saturday Films:** for children ages 8-12, features "Neighbors," "Unicorn in the Garden," "Orange and Blue," "Chairy Tale" and "Paddle to the Sea," Sat/10, 1 pm, SF Museum of

Modern Art, Van Ness at McAllister, SF, free, 863-8800.

**"The Nutcracker":** a ballet for and by children, Sat/10, 2 pm, Hamilton Recreation Center, Geary at Steiner, SF, free, 558-4268.

**Musical Cartoons:** features "Toot, Whistle, Plunk and Boom" by Walt Disney, Sat/10, 1 pm, Olney Hall, College of Marin, Kentfield, \$1.50, 485-9385.

**"Chrysalis Company" Concerts:** the SF Dance Theater's Junior Division's winter series, Sat/10-Sun/11, 8:30 pm, SF Dance Theater, 1412 Van Ness, SF, \$2, 673-8101.

**Christmas Pageant:** Oakland's classic, with 1800 costumed school children, Sat/10, 8 pm; Sun/11, 3 pm, Oakland Auditorium Arena, 10 Tenth St., Oakland, \$1.75-\$2.75, 444-8575.

**"Death of a Legend":** a film on wolves, Sun/11, Rotary Natural Science Center, Perkins at Lakeside Park, Oakland, free, 273-3091.

**"A Stocking Stuffer":** a show fashioned from audience suggestions, Sun/11, 2 pm, improvisation, Inc., 149 Powell, SF, \$2 adults, \$1 children, 397-5534.

**"Tis the Season to Be Jolly":** a film program for children ages 6 and up, Tues/13, Western Addition Library, 1550 Scott, SF, free, 346-9531.

**Family Film Night:** a film program, features "Hansel and Gretel," "Sleeping Beauty," "The Fisherman and His Wife," "The Gallant Little Tailor," "The Emperor's New Clothes" and "A Child's Christmas in Wales," Wed/14, 6:30 pm, Marina Library, Chestnut at Webster, SF, free, 346-9336.

### FUN AND GAMES

**Performing Arts Workshop:** a presentation with children joining the dance action on stage, Sat/10, 11 am, Old First Church, Van Ness at Sacramento, SF, 75¢, 776-5552.

**"Christmas for Kids":** puppet workshop, Sat/10, 10:30 am, performance, noon, Intersection, 756 Union, SF, \$1.

**Holiday Family Night:** a neighborhood celebration, Wed/14, 7 pm, Bernal Library, 500 Cortland, SF, free, 285-1744.

**Christmas Tree Decorations:** a workshop for children ages 6 and up, Thurs/15, 3-5 pm, Potrero Library, 1616 20th St., free, 285-3022.

continued next page

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## EIGHT DAYS A WEEK

continued from previous page

**Young Image-Makers:** film a picture story, Thurs/15, 4 pm, Mission Library, 3359 24th St., SF, free, 824-2810.

### STORY HOUR

**Storytelling:** music and fantasy with Robin Goodfellow, Sat/10, 10:30-11:30 am, The Bookplace, 50 Clement, SF, free, 752-4800.

### NOTES

**Nursery School and Kindergarten:** opening now for afternoon session for children ages 3-5, 150 Parker School, 150 Parker, SF, 221-0294.

**Tiny Tot Program:** immediate openings available for preschool children, ages 3-5 years, in the Tiny Tot Program, scheduled for Tues.-Wed., 10-11:30 am, limited parent participation required, contact Nancy Rose, Funston Recreation Center, Chestnut at Buchanan, SF, free, 558-4268.

—Harriet Salley

## MIND AND MATTER

**"Service As a Way of Life":** a new age information service lecture, Fri/9, 7:30 pm, Whole Life Center, 3437 Alma #28, Palo Alto, \$2, 493-0561.

**Emerging Human:** an experimental workshop on the emerging person, with Helen Porter Dale, Fri/9, 8 pm, International Institute, 2209 Van Ness, \$3.50, 474-6453.

**"Human Development and Alternative Futures:** a workshop with Gerald and Patricia Mische, Fri/9 (8 pm) through Sun/11, Academy of World Studies, 2820 Van Ness, SF, \$15, 834-8272.

**"We Can Begin Again Together—"** But from What Basis?": a lecture by Dane Rudhyar, Fri/9, 9 pm, First Unitarian Church, 1187 Franklin, SF, \$1, 834-8272.

**"Mind Reprogramming and Psychic Development":** a class with June Hoskins, Fri/9, 7-10 pm, Sat/10-Sun/11, 9 am-6 pm, Healing Center of SF, 465 Brussels, SF, \$40, 468-4680.

**SF Dream Festival:** first monthly forum devoted to dreamwork, features a talk by Betty Davis and guided meditation by Strepthon Williams, Fri/9, 8 pm, Fort Mason Bldg, 312, Laguna at Marina, SF, \$3/\$2 low income, 441-5705.

**Christmas Caroling:** sign up now for free group caroling excursions on Oakland Parks and Recreation's mini-sternwheeler "Merritt Queen" to be held every evening beginning at 5:15 pm and at 45-minute intervals, Dec. 9-23, call 444-3807 for complete details.

**Initiate a Relationship:** a growth seminar with Jim Spillane, Sat/10, 9 am-6 pm, 5461 Lawton, Oakl., \$20, 655-9990.

**"Lose Weight Forever":** "Fat Liberation" with Alan Dolit, Sat/10, 10 am-4 pm, St. Peter's Church, 420 29th Ave., SF, \$15, 852-4400.

**"Public Trust in the Bay":** a conference on the rights of the public to the Bay, Sat/10, 9 am-2:30 pm, UC Boalt School of Law, UC Berk., \$3.75 with lunch, \$1 without lunch, 849-3053, reservations necessary.

**Human Rights Day:** a community forum with Heidi Ann Hanson, Special Assistant for Human Rights, US Department of State, Sat/10, 9:30 am, Laney College Forum, 10th St. at Fallon, Oakl., free, 451-2329.

**"Communication Skills Through Video":** an intensive workshop with Mikol Davis, Sat/10, 10:30 am-3:30 pm, Marin YWCA, 1618 Mission, San Rafael, \$25, 456-0782, pre-registration required.

**Student-Faculty Tea:** registration for Winter Quarter classes, Sat/10, 2 pm, Holistic Life University, 1627 10th Ave., SF, free, 665-3200.

**Holiday Workshop:** learn how to enjoy rather than merely survive the holiday season, Sat/10, 10 am-4 pm, Transactional Analysis Community Services, 1329 7th Ave., SF, \$15, 661-5115.

**"Tapping the Personal Power of the Feminine":** a workshop for women of all ages, Sat/10, 10 am-4 pm, Women for Women Educational Center, 421 Locust, SF, \$30, 668-7112.

**"Touch for Health":** learn to use natural methods based on acupressure and massage to improve health, with Anni Coven, R.N., Sat/10-Sun/11, 10 am-5 pm, Wholistic Health and Nutrition Institute, 150 Shoreline Hwy. #31, Mill Valley, \$35, 332-2933.

**Kumi Himo:** a class in traditional Japanese braiding, with Kathe Klot, Sat/10-Sun/11, 10 am-1 pm, Fiberworks, 1940 Bonita, Berk., \$22, 548-6030.

**Past Lives Workshop:** explore and be guided through your previous lifetimes to clear yourself of residual patterns blocking you in this lifetime, with Deon Kaner, Sat/10, 10 am-5 pm, The Self Center, 555 2nd Ave. at Balboa, SF, \$20, 386-7027.

**"The Rules of the Game":** a seminar for women on how to understand business politics and make them work positively, Sat/10, 9 am-5 pm, Hyatt House, San Jose, Hwy. 101, \$45, 986-3105.

**Psychodrama:** an open session on the theme of dream and fantasy, with Jaime Walker and Tobey Hillier, Sun/11, 8 pm, Walden Center School, 2446 McKinley at Dwight Way, Berk., \$2, 530-1772.

**Christmas Party:** with music, singing, dancing, skits and comedy by the Mary Davis Talent Show, social dancing to follow, Sun/11, 2 pm, Golden Gate Senior Center, 37th Ave. at Fulton, SF, free to all persons 60 years of age and over, 558-4952.

**"Gayhem":** a multi-media, multi-focus ritual celebration, Sun/11 and Tues/14, 8:12 pm, Gay Community Center, 330 Grove, SF, \$1.50, 621-3911.

**Bhagwan's Birthday:** come celebrate with dynamic meditation, a taped lecture by Bhagwan, a potluck dinner and live music and dancing, Sun/11, Paras Rajneesh Meditation Center, 4301 24th St., SF, free, 285-2122.

**Women's Music:** Irish Niggent celebrates her album "Foxglove Woman" with music from the movie "Word Is Out," Sun/11, 8 pm, Unitarian Church, Cedar at Bonita, Berk., \$3, 845-3803, childcare, a women's event.

**"Social Psychology of Ancient Coinage":** a lecture by Dr. Henry Clay Lindgren, Sun/11, 2 pm, McLaren Center, USF, Golden Gate at Parker, SF, \$2, 563-3874.

**"Baba Muktananda, Mantra and Meditation":** a slide program and refreshments, Sun/11,

8 pm, Muktananda Meditation Center, 795 Elizabeth, SF, free, 285-8213.

**"Hunger, Theology, Politics, Economics":** an address by Jack Nelson, sponsored by the Ecumenical Peace Institute, Sun/11, 7:30 pm, Trinity Methodist Church, Dana at Durant, Berk., donation, 391-5215.

**Poetry Reading:** with Beau Beausoleil and Kathy Barr, Mon/12, 8 pm, Bound Together, 1901 Hayes, SF, \$1.

**Poetry Reading:** with Leslie Simon and Jahari, Mon/19, 8 pm, Bound Together, 1901 Hayes, SF, \$1.

**"Prisoners Unionization: Threat or Solution":** a seminar sponsored by the Prisoners Union, Mon/12, 7:30 pm, Delancey Street Restaurant, 2032 Union, SF, free, 648-2880.

**"Beyond Thirty":** a rap group for lesbians, Mon/12, 7 pm, Gay Community Center, 2714 Telegraph, Berk., free, 848-9220.

**"How to Be Effective in a Crisis Management Atmosphere":** a workshop to develop skills, for nonprofit organization members, Tues/13, 9 am-4 pm, UC Extension, Richardson Hall, 55 Laguna, SF, \$15, 626-6220.

**"Celebrate the Winter Solstice":** with SF National Organization for Women, food, feminist carols, Tues/13, 7:30 pm, Stern Grove House, Stern Grove, Sloat at 19th Ave., SF, free, 647-2855.

**"Bubble Gum for the Mind":** an illustrated lecture on cartoons by Barry Ganit and Phil Frank, Tues/13, 1 pm, Student Union, SFSU, 1600 Holloway, SF, 75c.

**Senior Citizens' Tea/Tour:** guided tours of the Museum's three galleries, Tues/13 and Thurs/15, 2-3 pm, Oakland Museum, 1000 Oak, Oakl., free, 273-3514, reservations required.

**"Finding Your Inner Authority":** with speaker John Firman, Tues/13, 7:30 pm, Psychosynthesis Institute, 3352 Sacramento, SF, \$5, 922-9182.

**Story of Tong Wars:** The Six Companies and the roots of today's violence, a lecture by Noel Vaughn, Wed/14, SF Jewish Community Center, 3200 California, SF, free, 346-6040.

**"Creative Survival for Single Parents:** a discussion on single parents and the changing laws, with Persia Woolley, Wed/14, 8 pm, International Institute, 2209 Van Ness, SF, \$3.50, 474-6453.

**SF Victorian Revival:** a slide lecture by Judith Waldhorn, Wed/14, 7:30 pm, Noe Valley Library, 451 Jersey, SF, free, 285-2788.

**"The World of Large Print":** a lecture by Frederick Thorpe, publisher, Ulverscroft Large Print Books, Wed/14, 7 pm, SFPL Communications Center, 3150 Sacramento, SF, free, 346-9422.

**"Games that Occur Between the Sexes":** a lecture by Steven Korn, M.A., Wed/14, 8 pm, Unitarian Center, Franklin at Geary, SF, \$3, 776-4580.

**"Happenings":** a lecture by Alan Kaprow, former Dean of Chouinard Art Institute in Los Angeles, Wed/14, 7:30 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020.

**"How to Be Healthy—Even Though You Smoke, Drink, Eat Junk Food, Take Drugs and Live Riotously!":** an Acof Foundation program with Jimmy Scott, Ph.D., Wed/14, 7:30 pm, Fort Mason Bldg, 310, Laguna at Marina, SF, \$3, 664-1464.

**"How to Enjoy the Holidays, Without Gaining Weight":** a discussion by Joy Imboden, Thurs/15, 7:30 pm, Thin Within, 3061 Fillmore at Filbert, SF, free, 832-8480.

**"Ghetto Walls Fall":** final lecture on Jewish history by Prof. Richard Webster, Thurs/15, 8 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, free, 334-7474.

**"You and Your Copyright":** a workshop on copyright laws and how to obtain a copyright, by Hamish Sandison, Thurs/15, 4:30-6:30 pm, Fort Mason Bldg, 310, Laguna at Marina, SF, \$1.50, 775-7200.

**"Harvesting Sea Vegetables in Japan":** a slide lecture with Alice Green, Thurs/15, 7:30 pm, Fort Mason Bldg, 312, Laguna at Marina, SF, \$2.50, 586-4577.

### NOTE

**Heritage Docent Training:** Beginning in December, Heritage will be accepting applications for the Haas-Lilienthal House Docent Program. Volunteer docents will be trained to guide visitors through the landmark Haas-Lilienthal House. Training seminars will be held every Monday and Thursday evenings beginning Feb. 16, 1978 through the beginning of April at the Haas-Lilienthal House, 2007 Franklin, SF, for more information call 441-3000.

—Harriet Salley

## THEATER

### OPENINGS

**"Major Barbara":** the Berkeley Repertory Theatre presents George Bernard Shaw's comic masterpiece, directed by George Kovach, opens Fri/9, plays Tues.-Thurs. at 8 pm and Sun. at 2 pm (\$5.25), Fri.-Sat. at 8 pm (\$6.25), Sun. at 7 pm (\$5.75), through Jan. 22, 2980 College, Berk., \$4.25 students on Tues., 845-4700.

**"Kakos":** Blake Street Hawkeyes George Coates, Bob Ernst, Cynthia Moore and David Schein perform an original contact improvisation drama that opens Fri/9, plays Fri.-Sat., through Dec. 17, 9 pm, 2019 Blake, Berk., \$2.50.

**"Blow Yourself Up":** Brown and Coffey present a comedy revue satirizing famous characters, production opens Thurs/8, plays Thurs., 8:30 pm, Mabuhay Gardens, 443 Broadway, SF, \$2.50, 956-3315.

**"Let My People Come":** Billy Cunningham directs Earl Wilson, Jr.'s sexual revue, production opens Thurs/8, plays Tues.-Thurs. and Sun. (\$7.50-\$8.50) and Fri.-Sat. (\$8.50-\$9.50) at 8 pm, with a second show Sat.-Sun. at 10:30 pm, Palladium Theatre, 1031 Kearny, SF, 434-1308.

### ONGOING PRODUCTIONS

**"A Christmas Carol":** American Conservatory Theatre presents Charles Dickens's famous Christmas tale, directed by Dennis Powers and Laird Williamson, production plays in repertory through Dec. 29, Thurs.-Sat. (\$7-\$10.25) and Mon.-Wed. (\$6-\$9.25) at 8:30 pm, with matinees Sat. and selected Weds. at 2:30 pm (\$5-\$8.25), Geary Theatre, Geary at Mason, SF, 673-6440.

**"Godspell":** the Young Repertory presents a rock interpretation of the Gospel according to Matthew, production plays Fri.-Sat. at 8:30 pm, with a matinee Sat. at 2:30 pm, through Dec. 17, Civic Arts Theatre, 1640 Locust, Walnut Creek, \$4 general, \$3 youth and seniors, 939-0355.

**"Medal of Honor Rag":** the Julian Theatre presents Tom Cole's West Coast premiere drama about a white psychiatrist and a black Vietnam veteran, directed by Brenda Reinoculus, stars John Henry Doyle and Lewis Brown, production plays Thurs. and Sun. (\$3), Fri.-Sat. (\$3.50), through Dec. 30, 953 De Haro, SF, 647-8098.

**"A Thousand Clowns":** the Presidio Players present Herb Gardner's comedy, production plays Fri.-Sat., through Sat/10, and Jan. 6-8 and 12-15 at 8 pm (\$2), with dinner/theater performances on Jan. 8, 12 and 15 at 5:30 pm (\$5.50-\$8 includes play), Presidio Playhouse, The Presidio, SF, 661-3992.

**"A Month in the Country":** the SF Actors Ensemble presents Ivan Turgenev's romantic comedy about a love triangle, directed by Stefani Priest, production plays Thurs. (\$2.50) and Fri.-Sat. (\$3.50) at 8:30 pm, with a matinee Sun. at 3 pm (\$2.50), through Jan. 8, 2940 16th St., SF, 621-2505.

**Two Detective Plays:** Mime Radio presents Lee Kerwin's "Hardboiled" and John Dixon's "Closeout," two one-act thrillers set in contemporary SF, production plays Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, through Dec. 18, Studio Eremos, Project Artaud, Alabama at 17th St., SF, \$2.50, 826-0384.

**"Here's Love":** second production in the Palo Alto Players' 1977-78 season, production plays Thurs.-Sat. at 8:30 pm, with a matinee Sun. at 2:30 pm, through Dec. 17, Palo Alto Community Theatre, 1305 Middlefield Rd., Palo Alto, \$3.60 general, \$2.10 seniors and youth, 329-2623.

**"Scapino":** California Actors Theatre presents a madcap comedy based on Moliere's play, production plays Tues.-Thurs. at 8 pm and Sat. at 5 pm (\$5.75-\$7.75), Fri. at 8 pm, Sat. at 8:30 pm and Sun. at 7 pm (\$6.75-\$8.75), through Jan. 1, Old Town Theatre, 50 University, Los Gatos, (408) 354-6057.

**"A Midsummer Night's Dream":** the Bureau of Western Mythology presents Shakespeare's fantasy drama, production plays Dec. 9-10, 16-17, 20-23 and 26-31, Palo Alto Cultural Center Auditorium, Embarcadero at Newell, Palo Alto, \$3.50 general, \$2.50 students and seniors, 329-2366.

**"Shenandoah":** John Raitt stars in the Tony Award winning drama, presented in the "Best of Broadway" series, plays Tues.-Sat. at 8:30 pm and Sun. at 7 pm (\$8-\$15), with matinees Wed. (\$7-\$11) and Sat. (\$7-\$12), at 2:30 pm, through Jan. 1, Curran Theatre, 445 Geary, 673-4400.

**"Babes in Toyland":** second production in the Family Theatre Series, directed by Bill Shrewsbury, plays Sat. through Dec. 17, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$2.50, 364-2550 or 982-6550 (SF).

**"Iphigenia":** the Chrysalis Project presents a world premiere play, written and directed by Berkeley playwright Gail Bochenek, plays Thurs.-Sat., through Dec. 17, Fort Mason Bldg, 310 (third floor), near Laguna at Marina, SF, \$3.50 general, \$2.75 students and seniors, 421-7333.

**"Three Black & Three White Refined Jubilee Minstrels/An American Documentary Play":** L.O. Sloane's musical review of the black theatrical experience, plays Thurs.-Sat. at 8 pm and Sun. at 2:30 pm, through Jan. 1, Intersection Theatre, 758 Union, SF, \$4 general, \$3.50 students and seniors, 397-6061.

**"Black Reflections":** a multi-media review of black history, written by Nate King and directed by Donna Eng Lee King, presented by the West Coast Black Repertory Theatre, plays Fri.-Sat. at 8 pm and Sun. at 7 pm, through Dec. 23, 286 Divisadero, SF, \$3.50 general, \$3 students, 552-0444.

**"Dracula":** Judy Navas directs theatre arts students in the classic horror drama, production plays Wed.-Sun. through Dec. 17, 8 pm, College of Marin Studio Theatre, Laurel at Sir Francis Drake, Kentfield, \$3.50 general, \$2.50 students, 485-9385.

**Sam Shepard Revival:** Robert Woodruff directs the Eureka Theatre in Sam Shepard's play, "The Sad Lament and Pecos Bill on the Eve of Killing His Wife," presented as the second production in the company's midnight theater series, plays Fri.-Sat., midnight, 2299 Market, SF, \$3.50 general, \$2.50 unemployed, 863-7133.

**"The Circle":** William Somerset Maugham's play about a sexual scandal in a titled family, directed by Stephen Porier, presented by American Conservatory Theatre, plays in repertory through Feb. 6, Thurs.-Sat. (\$7-\$10.25) and Mon.-Wed. (\$6-\$9.25) at 8:30 pm, with matinees on Sat. and selected Wed. at 2:30 pm (\$5-\$8.25), Geary Theatre, Geary at Mason, SF, call 673-6640 for performance dates.

**"Wolves":** John Robinson's world premiere play about a young man's rite of passage, directed by Robert Woodruff, opens the 11th season of the Magic Theatre, plays Thurs.-Sun. through Jan. 1, 8 pm, Bldg. 314, Fort Mason, near Laguna at Marina, SF, \$4.50 general, \$3.50 students and seniors, 885-9928.

**"Soul, Style & Sass":** a new musical revue, produced by Ocho/Ron Stacker Thompson, plays Wed.-Thurs. (\$5.50) and Fri. (\$6.50) at 8:30 pm, Sat. at 8 and 10:30 pm (\$6.50), Sun. at 7:30 pm (\$5.50), Chi Chi Theatre, 440 Broadway, SF, 392-6213.

**"The Master Builder":** fifth in a series of Henrik Ibsen plays, translated and directed by Allen Fletcher, presented by American Conservatory Theatre, plays in repertory through Jan. 21, Thurs.-Sat. (\$7-\$10.25) and Mon.-Wed. (\$6-\$9.25), at 8:30 pm, with matinees Sat. and selected Weds. at 2:30 pm (\$5-\$8.25), Geary Theatre, Geary at Mason, SF, call 673-6640 for dates.

**"Julius Caesar":** William Shakespeare's drama of power, politics and human frailty, directed by Edward Payson Call, presented by American Conservatory Theatre, plays in repertory through Jan. 31, Thurs.-Sat. (\$7-\$10.25) and Mon.-Wed. (\$6-\$9.25) at 8:30 pm, with matinees on Sat. and selected Weds. at 2:30 pm (\$5-\$8.25), Geary Theatre, Geary at Mason, SF, call 673-6640 for dates.

**"Purlie":** a premiere black musical based on Ossie Davis's play, "Purlie Victorious," features an original score by Tony Award-winning composers Gary Geld and Peter Udell, presented by Centre Stage Productions, directed by Donald McLean, plays Wed.-Thurs. at 8:30 pm and Sun. at 7:30 pm (\$6.50), Fri. at 8:30 pm and Sat. at 8 and 10:30 pm (\$7.50), Phoenix Theatre, 430 Broadway, SF, 397-3700.



## EIGHT DAYS A WEEK

**"Hold Me!":** by Jules Feiffer, a dramatic presentation of the syndicated cartoon strip, plays Tues.-Thurs. at 8:30 pm (\$6.50-\$7.50), Fri. at 8:30 pm and Sat. at 7 and 10 pm (\$7.50-\$8.50), Sun. at 3 pm (\$5.50-\$6.50) and 7:30 pm (\$6.50-\$7.50), Little Fox Theatre, 533 Pacific, SF, 398-2707.

**"Evolution of the Blues":** Jon Hendricks's smash musical on the Black experience, now in its third year, with Jon Hendricks returning in the lead role through Dec., plays Tues.-Thurs. at 8:30 pm (\$6.50-\$7.50), Fri. at 8:30 pm (\$7.50-\$8.50), Sat. at 7:30 pm and 10 pm (\$7.50-\$8.50), Sun. at 7:30 pm (\$6.50-\$7.50), On Broadway Theatre, 435 Broadway, SF, 398-0800.

**"Bullshot Crummond":** a British detective spoof, produced and directed by Ron House, currently in its third year, plays Tues.-Thurs. at 8:30 pm (\$5-\$7), Fri. at 8:30 pm (\$6.50-\$7.50), Sat. at 8 and 10:30 pm (\$6.50-\$7.50), Sun. at 7:30 pm (\$5-\$7), Hippodrome Theater, 412 Broadway, SF, 982-4763.

### FINAL PRODUCTIONS

**"Sex Show/Comedy Madness":** an evening of satirical skits, written and directed by Daniel Curzon, plays Fri.-Sat., through Dec. 10, Mabuhay Gardens, 443 Broadway, SF, 3, 956-3315.

**"Let's Make the Most of It!":** an original children's musical, presented by The Missing Link, plays Sun., through Dec. 11, 2 pm, Live Oak Theater, 1301 Shattuck, Berk., \$2, 841-5580 or 849-4120.

**"Kismet":** a musical fantasy set in ancient Baghdad, original production staged by the SF Civic Light Opera in 1952, this season's performance stars Metropolitan Opera soloist John Reardon, Victoria Malloy and Bernice Massi, directed by Albert Marre, plays Mon.-Thurs. (\$6.50-\$13.50) and Fri.-Sat. (\$7.50-\$14.50) at 8:30 pm, with matinees on Wed. (\$6-\$10.75) and Sat. (\$6.50-\$11.50) at 2:30 pm, through Dec. 10, Orpheum Theatre, Market at 8th St., SF, 552-4005.

**"Lady is Dying":** a contemporary Japanese/American drama, written by Lonny Kaneko and Amy Sanbo, directed by Frank Chin, presented by the Asian American Theater Workshop, plays Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, through Dec. 11, 4344 California, SF, \$3 general, \$2.50 students and seniors, 752-8324.

**"Crimes Against Nature":** a drama about coping techniques used for survival in a repressive society, presented by the Gay Men's Theater Collective, plays Thurs.-Sun., through Dec. 11, Gumption Theater, 1563 Page, SF, \$2, 421-7333 ext. 9.

### SHORT RUN PRODUCTIONS

**"Sholom Aleichem/Laughter & Tears":** Alan Blumenfeld presents a one-man character portrayal of the famous Yiddish storyteller, through Fri/9, 11 am, Ghirardelli Square, 900 Northpoint, SF, free, 775-5500.

**"Years Ago":** Drama Department members present actress Ruth Gordon's autobiographical comedy, directed by Robert Brauns, Thurs/8-Sat/10 at 8 pm and Sun/11 at 2 pm, Little Theatre, College of San Mateo, 1700 W. Hillsdale, San Mateo, \$2, 574-6445.

**"Le Sang des Feuilles Mortes":** students present Sadoul's contemporary drama on the effects of war, in French, Fri/9, noon, Barbary Coast, Student Union, SFSU, 1600 Holloway, SF, free, 469-1106.

**"The Looon's Rage":** the Dell'Arte Company presents an original musical comedy satirizing the dangers of nuclear power, Fri/9, 8 pm, Mission Cultural Center, 2868 Mission, SF, \$2.50, 821-1155.

**"Las Cuatro Apariciones de la Virgen de Guadalupe":** the Chicano theater troupe, El Teatro Campesino, and the Mexican folk-dance company, Los Lupenos de San Jose, present a miracle play, as part of the seventh annual Fiestas Navidenas at Mission San Juan Bautista, Fri/9 at 8 pm, Sat/10 at 7 and 9 pm, Sun/11 at 2:30 (preceded by a special mass and procession at 1 pm) and 8 pm, Mon/12 at 6:30 am, Mission, off the town center plaza of the State historical park, San Luis Bautista, Mon/12, 8 pm, Sacred Heart's Church, 974 Palm, San Jose, all performances free, (408) 623-4505.

**"Wizard of Oz":** John Healy directs the San Jose Children's Musical Theater in a production of the favorite fantasy drama, production opens Fri/9, plays Fri.-Sat. at 8 pm, with a matinee Sat. at 3 pm, through Dec. 17, Civic Auditorium, 145 W. San Carlos, San Jose, \$3.50 reserved, \$2.50 adults and \$1.50 children general admission, (408) 997-1686.

**Soda Pop Gala:** The Lamplighters present 30 fully-staged scenes from popular company productions, program precedes two sold-out champagne galas (Sat/10-Sun/11), Fri/9, 8:30 pm, Presentation Theatre, 2350 Turk, SF, \$7.50-\$9, 752-7755.

**"What's a Nice Country Like You Doing in a State Like This?":** Oakland Civic Theatre re-opens its original comedy review, Fri/9-Sat/10, 8:30 pm, Lakeside Park Garden Center, 666 Bellevue, Oakl., \$3.50 general, 452-2909.

**"The Hypochondriacs":** the Julian Theatre presents Botho Strauss' murder mystery, in a workshop production directed by Richard Reinke, Sat/10-Sun/11, 3 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, \$1.50, 647-8098; Wed/14, 7 pm, Lurie Room, Main Library, Civic Center, SF, free, 558-3191.

**"Gayhem":** Theatre Rhinoceros presents a multi-media gay ritual event, Sun/11 and Tues/13, 8:12 pm, Gay Community Center, 32 Page, SF, \$1.50, 621-3911 or 771-9700 ext. 59 (Allan Estes).

**"Body Images":** Motherlounge Readers Theatre presents an original drama, Mon/12, 8 pm, Network Coffeehouse, 1036 Bush, SF, \$1.50, 989-6097.

**"Blessed Be":** the Center Players present Hiroshi Kashiwagi's short play on Japanese American (Nisei) attitudes, Wed/14, 7:30 pm, North Beach Library, SF, free, 391-9473.

**"Kalwerk":** New York's Red Wing Theatre Company presents an original world premiere drama, developed during their residency at SF's Eureka Theater, Thurs/15-Sun/18, 8 pm, 2299 Market, SF, \$3.50 general, \$2.50 unemployed, 863-7133.

**"Uncommon Lady from Bloomsbury":** Sarah De Witt plays Virginia Woolf in a one-woman character portrayal, produced by the Berkeley One Act Theatre Company, performances scheduled Thurs/15 (\$5) and Fri/16 (\$5) at 8:30 pm, Sat/17 at 7:30 and 9:30 pm (\$6), Sun/18 at 7:30 pm (\$5), Showcase Theatre, 430 Mason, SF, 421-6162.

**Shari Lewis:** the famous puppeteer performs in conjunction with the exhibit, "Puppets, Puppets, Puppets," Thurs/15, 8:30 pm, Civic Arts Theatre, Walnut Creek, \$6.50, 939-0355.

**"Christmas in the City":** Marilyn Izdebski directs students in a musical review, Fri/16, 8 pm, City College Theater, 50 Phelan, SF, \$1 general, 506 students, 239-3366.

**"Season's Greetings":** the Free Association Theater presents a special holiday program, Fri/16-Sat/17, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., \$1.50-\$2, 841-5580 or 849-4120.

**"Women & Anger":** the Motherlounge Readers Theatre presents an original drama, Fri/16, 8:30 pm, People's Cultural Center, 721 Valencia, SF, \$2, 431-9329.

**"She Stoops to Conquer":** Theater Arts students present Oliver Goldsmith's comedy of manners, production plays Thurs.-Sat., through Sat/10, 8:15 pm, Flint Box Theatre (rear of Filnt Center), De Anza College, 2125 Stevens Creek Blvd., Cupertino, \$1.50 general, \$1 students, (408) 257-9555.

**"The Sea Gull":** drama students present Jean-Claude van Italle's new translation of Anton Chekhov's celebrated play, directed by James Thomason-Bergner, with settings by Speed Hopkins, production plays Fri.-Sat., through Sat/10, 8:30 pm, Main Theatre, Lone Mountain College, 2800 Turk, SF, \$2 general, \$1 students and seniors, 752-7000 ext. 272.

**"Arsenic & Old Lace, or The High Cost of Living & Dying in a Disposable Society":** an adaptation of Joseph Kesserling's play that deals with the myth of senility, presented by the Theater Workers and the Tale Spinners, production plays Sat.-Sun., through Sun/11, 8 pm, Fort Mason Bldg. 312 #3D, near Laguna at Marina, SF, \$3 general, \$1.50 students and seniors, 776-4826.

**"Jesus Christ Superstar":** drama and music students present Andrew Lloyd Webber and Tim Rice's rock opera, in a return engagement, directed by Dr. William Grothkopp, Jr. and Peggy Gorham, staged by Marilyn Izdebski and Jim Orin, production plays Fri.-Sat. at 8 pm, with a matinee Sun. at 2 pm, through Sun/11, City College Theater, Judson at Phelan, SF, \$3 general, \$2 students and seniors, 239-3641.

**"Gypsy":** students from the Creative Arts Department present the hit Broadway musical,

written by Arthur Laurents, with lyrics and score by Stephen Sondheim and Jule Styne, directed by Joseph A. Tanzi, production plays Thurs.-Sat., through Sat/10, 8 pm, Lowell High Auditorium, 1101 Eucalyptus, SF, \$2, 566-7990 ext. 14.

**"A Theatre Piece":** Gerald Monroe, Anita Patterson and Steve Rigney present Anita Patterson's original dance/theater production, featuring choreography by Steve Rigney, production plays Sun., through Dec. 18, 8 pm, Black Repertory Theatre, 1719 Alcatraz, Berk., \$1, 547-9412.

### COMEDY/CABARET

**"A Stocking Stuffer":** Improvisation, Inc. presents an improvisational children's comedy, Sun/11, 2 pm, 149 Powell, SF, \$2 general, \$1 children, 397-5534.

**High Wire Radio Choir:** performs comedy skits, Thurs/15, 12:30 pm, Barbary Coast Student Union, SFSU, 1600 Holloway, SF, free, 469-2411.

**"A Marvelous Party":** a musical revue set in Gertrude's world of the thirties, directed by Barry Koron, with a chorus and four-piece band, presented in a new version with nine new tunes and a script by George Small, plays Thurs.-Sun., 8:30 pm, Savoy-Tivoli, 1438 Grant, SF, \$6.50, 397-7779.

**"Jacques Brel is Alive and Well and Living in Paris":** a musical, presented by Doug Trantham and Ruth Hastings, plays Sun., 8 pm, Chez Jacques, 1390 California, SF, \$2.50, 775-7574.

**"Beach Blanket Babylon Goes Bananas":** an off-the-wall musical extravaganza, currently in its third year, created, designed and directed by Steve Silver, stars Nancy Bleiweiss, plays Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 687 Green, SF, \$6.50-\$7, 421-4222.

**Improvisation, Inc.:** performs skits and mime routines based on audience suggestions, Fri.-Sat., 8:30 pm, through Dec. 17, 149 Powell, SF, \$4 general, \$3 students, 397-5534.

**SF Times:** performs stand-up comedy routines, Fri.-Sat., 9 pm, Old Spaghetti Factory, 478 Green, SF, \$3.50 general, \$2.50 students, 421-0221.

**Spaghetti Jam:** performs original comic skits, Thurs., Old Spaghetti Factory, 478 Green, SF, \$1, 421-0221.

## ONSTAGE

**THE SAD LAMENT OF PECOS BILL ON THE EVE OF KILLING HIS WIFE.** By Sam Shepard. Staged by the Eureka Theatre, Market and 16th, SF, 863-7133, Fri. and Sat. at midnight, \$3.

The Eureka Theatre is pushing its luck (and probably the audience's patience) with its current Friday and Saturday midnight stage production, not just by charging \$3 for a mere half hour's worth of entertainment (which began a rude and annoying half hour late on opening night), but because the play itself seems to have been thrown together with so little thought, care or rehearsal. *The Sad Lament of Pecos Bill on the Eve of Killing his Wife* is a short opera, actually, written by Sam Shepard and first staged by the Eureka's Artistic Director Robert Woodruff at the Bay Area Playwrights Festival last year.

Dealing with the American cowboy myth (a popular Shepard medium), T.S.L.O.P.B.O.T.E.O.K.H.W. is a slightly confused examination of the courtship, love and marriage of Pecos Bill and his wife Blue-Foot Sue. The opera examines their identities as hero figures and as more ordinary middle-class people, and tries to reconcile the two. Despite competent performances from players Kevin Gardiner and Sigrid Wurschmidt (the latter moonlighting after hours from her principal role in the Magic Theater's *Wolves* at Fort Mason), director Woodruff doesn't seem to have made up his mind whether to play the piece seriously or as a parody, and as a result, the show vacillates unsatisfactorily between the two.

—John Angell Grant

**SCAPINO.** Based on the play by Moliere. Produced by the California Actors Theatre, Old Town, Los Gatos. Runs Dec. 1-Jan. 1, Tues.-Sun., 8 pm (8:30 pm Sat.), 354-6057 or agencies.

The California Actors Theatre describes its production of "Scapino" as "a long way off from Moliere"—but no matter: if the present play takes liberties with Moliere, Moliere certainly borrowed freely from the time-worn plots of his predecessors Plautus and Terence.

Commedia dell'arte depends on stock characters, stylized plots and lightning-quick repartee. Timing and delivery are everything. Above all, the actors must make their characterizations of thwarted lovers, roguish servants and bamboozled fathers immediately believable and comically effective. But despite all the violent pratfalls and furious punning unleashed in the current production, the acting is flawed and the laughter forced.

The set is clever and the bit parts deftly handled, but when Scapino, the Italian scalawag (portrayed by Dann Harvey Florek), comes on like a San Jose State sophomore, and when the young lovers whose affairs he untangles seem to be the boy and girl next door, not all the high jinks onstage can bring the play back to life.

The play is billed as holiday entertainment, so perhaps one shouldn't take it all that seriously. But if you're looking for French wit or Italian sauce for your holiday treat, you're apt to come away with your appetite unappeased.

—Frederick Feled



Kevin Gardiner plays Pecos Bill in Sam Shepard's revival drama.

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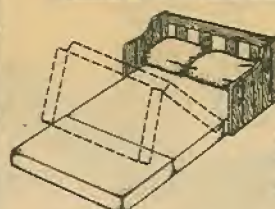
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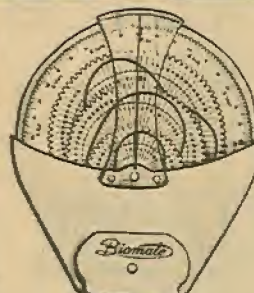
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## EIGHT DAYS A WEEK

## OFFBEAT MOVIES

★ **American Friends Service** Committee House: People Against Nuclear Power presents an educational gathering and polluck; film features *The Last Resort*, followed by a discussion of some of the problems associated with nuclear power plants, polluck at 6 pm, film at 7 pm, Tues/13, 2160 Lake, SF, free, 752-7766.

★ **Amnesty International:** presents a selection of short films, including *The Hangman*, *The Brotherhood of Man*, *Munro*, *The Hand and Unanswered Question*, plus Niva Padilha, Brazilian and former Amnesty International adopted prisoner of conscience speaks about his experience in Brazil, music by The Joy and The Laurie Cohen Jazz Quartet, 8 pm, Sat/10, First Congregational Church, Post and Mason, SF, \$2 optional donation, 563-3733.

★ **Chez Jacques:** "Charlie Chaplin Festival," features *Getting Acquainted* (1914), *Mabel's Married Life* (1914) and *Triple Trouble* (1918), 7 pm and 1 am, Mon/12, 1390 California, SF, free, 775-7574.

★ **Chinese Culture Center:** U.S.-China Peoples Friendship Association presents *Tibet*, a film by Felix Greene, 7:30-9 pm, Sat/10, Auditorium, 750 Kearny at Jackson (3rd floor), SF, \$1.50 donation, 863-0537 days or 731-7482 eves.

★ **Cinematheque:** James Benning in person presents his film *Boogie Woogie*, 8 pm, Sun/11, Auditorium, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, \$1.25 SFAI students, 771-7020.

★ **City College:** "Off-the-Wall Cinema," features *Endangered Species*, a Super-8 film by Dennis Dugen, plus open screening of both Super-8 and 16mm films from the audience, 8 pm, Wed/14, Rm. E101 of the campus, 50 Phelan, SF, \$1.25 general, \$1 students, 647-7408.

★ **College of Marin:** *Singin' in the Rain*, with Gene Kelly, 8 pm, Fri/9, \$2; "Musical Cartoons," the last in a series of films selected for children, features a medley of music and images with Roberta Flack, Pete Seeger, Burl Ives and Disney's cartoon, *Toot, Whistle, Plunk and Boom*, 1 pm, Sat/10, \$1.50; *King of Hearts*, with Alan Bates, 8 pm, Fri/16, \$2, Olney Hall, Laurel at Sir Francis Drake, Kentfield, 485-9385 (10:30 am-4 pm weekdays).

★ **Diablo Valley College:** *Cries and Whispers* (Ingmar Bergman, 1972, Sweden), with Liv Ullmann, Harriet Anderson, Ingrid Thulin and Karen Syliwan, plus *Foto: Sven Nykvist* (Svensk Films, 1974, Sweden), 1 and 7 pm, Fri/9; *Divorce, American Style* (Bud Yorkin, 1967), plus *Yours, Mine and Ours* (Melville Shavelson, 1968), 1 and 7 pm, Mon/12 and in reverse

order at 2 pm, Tues/13; "Television Situation Comedies about American Family Life," features episodes of *I Love Lucy*, *My Three Sons*, *The Addams Family* and *Ozzie and Harriet*, 1 pm, Wed/14; *A Christmas Carol*, with Mr. Magoo (1965), *Dylan Thomas' a Child's Christmas in Wales* and *On the Twelfth Day*, 2 pm, Thurs/15; *Jesus Christ Superstar* (Norman Jewison, 1973), 1 and 7 pm, Fri/16, 321 Golf Club Rd., Pleasant Hill, free but reserve seats by calling 687-4445 (10 am-4 pm weekdays).

★ **First Unitarian Church:** "Reflections on the Screen: Film, Faith and Fantasy," features *The Goldrush*, with Charlie Chaplin, 7:30 pm, Sun/11, 1 Lawson Rd., Kensington, \$1.50, 525-0302.

★ **Foothill College:** *The Magic Flute* (Ingmar Bergman), 8:30 pm, Fri/9, Theatre, 12345 El Monte Rd., Los Altos Hills, \$1 general, 50¢ students, 949-8590.

★ **Fort Mason:** "Benefit for the Sausalito Houseboat Legal Defense Fund," features *The Lion Who Shot Back*, an animated parody by Shel Silverstein and Larry Moyer, *Turkey Farmer's Bank Robbery*, a short Sausalito comedy by Art Freyer and *The Last Free Ride*, a docu-drama about the Sausalito waterfront by Ray Nolan and Saul Ronda, 7:30 pm, Sun/11, Bldg. 310, Marina at Laguna, SF, \$2.50 donation, 332-3933.

★ **French Film Club:** "Special Christmas Program for Children and Adults," features *Le Jongleur de Notre Dame*, *Christmas in Provence*, plus French cartoons, 7 pm, Tues/13, Rm. 252, McLaren Hall, USF, Cole at Fulton, SF, \$1.50 general, \$1 students, reduced rates for children, includes special refreshments, 929-8511.

★ **Indian Valley Colleges:** "Musical Cartoons," the last in a series of films selected for children, features a medley of music and images with Roberta Flack, Pete Seeger, Burl Ives and Disney's cartoon, *Toot, Whistle, Plunk and Boom*, 7 pm, Fri/9, College of Social and Behavioral Sciences, Lecture Hall, Ignacio Blvd., Novato, \$1, 883-2211.

★ **Intersection:** "Black Cinema Classics," features *The Emperor Jones* (1933), with Paul Robeson, *St. Louis Blues* (1929), with Bessie Smith, *Black and Tan* (1929), with Duke Ellington and Count Basie; "Black Cartoon Stars," features *Bosko's Picture Show* (1933), Jasper in *The Haunted House* (George Pal, 1947), Tex Avery's *Uncle Tom's Cabana*, *Tin Pan Alley Cats* and Betty Boop and Cab Calloway in *Snow White* (1932), 8 pm, Mon/12, 756 Union, SF, \$2, 397-6061.

★ **La Pena:** "Prelude to Conference on Women and Violence," features singer Lois Ann Thomas, poet Mary Mackay and the film, *Battered Women: Violence Behind Closed Doors*, 8:30 pm, Fri/9, 3105 Shattuck, Berk., \$2, 849-2568.

★ **Lawrence Hall of Science:** *The Lorax*, an environmental tale by Dr. Seuss, plus

*Mountain Flowers* and *The Tool Users*, 11 am, 1 and 3 pm, Sat/10-Sun/11, UC Berk., \$1 adults, 75¢ seniors and students, 50¢ children ages 7-12, 25¢ children ages 3-6, free to members, UC students and children under age 3, 642-1823.

★ **Mexican Museum:** *Nochebuena*, explores the religious and secular customs of Christmas in Mexico, 7 pm, Mon/12, 1855 Folsom, SF, free, 686-6107.

★ **Network Coffeehouse:** "Experimental 3-D Animation," features *Creation* (Willis O'Brien, 1931), *It's A Bird* (Charles Bowers, 1933), with Lowell Thomas, *Two Cupids* (Starevitch, 1920s), *Shoe Shine Jasper* (George Pal, 1946) and *Koko in Modeling* (Max Fleischer, 1920s), 8:15 pm; "Betty Boop on Politics," features *Ups and Downs* (1932), *Grampy for Mayor* (1936) and *Betty Boop for President* (1932), 9 pm; "Rarely Seen Feline Cartoons," features Felix the Cat in *Felix in Fairyland*, *Frankenstein's Cat vs. Mighty Mouse*, *Cat Trouble*, with Heckle and Jeckle, *Catnip Capers* (Paul Terry), Sylvester in *Tweet and Sour* (1955), *Cat's Revenge* (Paul Terry, 1920s), Cats vs. Mickey Mouse in *Mickey Plays Santa* and the world's largest cat in *King Sized Canary* (Tex Avery, 1947), 9:30 pm, Fri/16, 1036 Bush, SF, \$1.50, 989-8097.

★ **Noe Valley Cinema:** *College* (1927), with Buster Keaton, *Between Showers* (1914) and *The Cure* (1917), both starring Charlie Chaplin, 8 pm, Sat/10, James Lick Auditorium, 25th St. at Noe, SF, \$1.50 general, \$1 members, 282-5354.

★ **Oakland Museum:** "Mystery and Romance Film Series," features *Laura* (Otto Preminger, 1944), with Gene Tierney, Dana Andrews, Clifton Webb and Vincent Price, 8 pm, Fri/9; *The Blue Dahlia*, with Alan Ladd and Veronica Lake, 8 pm, Fri/16, James Moore Theatre, 1000 Oak, Oakl., \$1.50 general, \$1.25 members and seniors, 59¢ children, 273-3401.

★ **Oakland Parks:** *Death of a Legend*, the story of wolves, their lives and relationship to mankind, 2:30 pm, Sun/11, Oakland's Rotary Natural Science Center, foot of Perkins in Lakeside Park, Oakl., free.

★ **Optic Nerve:** *Police Tapes*, a documentary on the 44th Precinct in the South Bronx, NYC's highest crime area, produced by Susan Alan Raymond, 8 pm, Wed/14, 141 10th St., SF, free, 861-4385.

★ **Pacific Film Archive:** *Stevsky* (Alain Resnais, 1974, English titles), with Jean-Paul Belmondo, Charles Boyer and Anny Duperey, 7 and 10:40 pm, plus *Stolen Holiday* (Michael Curtiz, 1937), with Kay Francis, Claude Rains and Ian Hunter, 9:10 pm, Fri/9.

★ **The Films of Mauro Bolognini:** features *Senilità* (1961, no English titles), with Claudia Cardinale, Anthony Franciosa, Betsy Blair and Philippe Leroy, 4:30 pm; *La Vieaccia* (1960, English titles), with Jean-Paul Belmondo, Claudia Cardinale and Pietro Germi, 7 and 10:40 pm, plus *Agostino* (1962, English titles), with Ingrid Thulin, Paolo Colombo and John Saxon, 9 pm, Sat/10.

★ **"Japanese Women in Cinema,"** features "A Tribute to Kinuyo Tanaka," with *The Yearning Laurel (Aizen Katsura)* (Kosho Nomura, 1939, English titles), with Kinuyo Tanaka, Ken Uehara, Shin Saburi, Miyuki Kuwano, Mitsuko Mito and Misako Yoshikawa, 2:30, 6:20 and 10:10 pm, plus *Snow Country* (Shiro Toyoda, 1957), with Ryo Ikebe, Keiko Kishi and Kaoru Yachigusa, 4:10 and 8 pm, Sun/11.

★ **"The Films of Mauro Bolognini,"** features *Metello* (1970, English titles), with Massimo Ranieri, Lucia Bose, Ottavia Piccolo and Tina Aumont, 7:30 pm, plus *A Beautiful November (Un Bellissimo Novembre)* (1968, English titles), with Gina Lollobrigida, Paolo Turco and Gabriele Ferzetti, 9:30 pm, Mon/12.

★ **"Alfonso Beato Presents Two New Political Documentaries,"** entitled *Puerto Rico: Paradise Invaded* (1977), 7:30 pm, and *Antonio das Mortes* (Glauber Rocha, 1968, English titles), with Mauricio de Valle, Odete Lara, Othon Bastos, Hugo Carnava, Jofre Soares and the people of Milagres, 9:30 pm, Tues/13.

★ **"Japanese Women in Cinema,"** features *Actress (Joyu)* (Tetsunosuke Kinugasa, 1947, English titles), with Isuzu Yamada, Yoshi Hiji-kata, Ranko Akagi, Noriko Sengoku, Fusako Fujima, Hajime Izu, Eitaro Shindo and Tatsuya Ishiguro, 7:30 pm, plus "A Tribute to Kinuyo Tanaka," featuring *Younger Brother (Ototo)* (Kon Ichikawa, 1960, English titles), with Keiko Kishi, Hiroshi Kawaguchi, Kinuyo Tanaka, Masayuki Mori, Noboru Nakaya, Jun Hamamura and Kyoko Kishida, 9:35 pm, Wed/14.

★ **Twelve O'Clock High** (Henry King, 1949-50), with Gregory Peck, Hugh Marlowe, Gary Merrill and Dean Jagger, 7:30 pm, plus *The Purple Plain* (Robert Parrish, 1954), with Gregory Peck, Bernard Lee, Maurice Denham and Win Min Than, 9:50 pm, Thurs/15.

★ **High and Low** (Akira Kurosawa, 1962, English subtitles), with Toshiro Mifune, Tatsuya Nakadai, Kyoko Kagawa and Tatsuya Mihashi, 7 and 9:30 pm, Fri/16.

2625 Durant Ave., Berk., \$2 single feature, \$2.50 double feature, \$1 matinee, call for special rates, 642-1412.

★ **Presidio:** Alex De Renzy's *Grass*, a film about marijuana, how it's sown, grown, bought, sold, smoked, smuggled and busted in Katmandu, San Francisco, Mexico, Vietnam, Missouri and Cambodia, starring dealers, dopers, DJ's, narcs, farmers, lamas, freaks and their friends, midnight, Sat/10, 2340 Chestnut, SF, \$2, 921-2931.

★ **SF Jewish Community Center:** *People First*, a film about the disabled people's consumer action group, 7:30 pm, Mon/12, 3200 California, SF, 50¢, 346-6040.

★ **SF Museum of Modern Art:** *Marnie* (Alfred Hitchcock, 1964), with Tippi Hedren and Sean Connery, 7:30 pm, Fri/9; *An American in Paris* (Vincente Minnelli, 1951), with Gene Kelly, Leslie Caron and Oscar Levant, 2 pm, Sun/11; James Benning in person presents *Saturday Night, A to B, Chicago Loop, Michigan Avenue*, 1-94, 8 1/2 x 11 and 9-1-75, 7:30 pm, Tues/13; *Mon Oncle Antoine* (Claude Jutra, 1971, Canada), with Jean Duceppe, Jacques Gagnon, Olivette Thibault and Claude Jutra, 7:30 pm, Fri/16, Van Ness at McAllister, SF, \$1.50 general, \$1 members, seniors and youth under age 16 (Sundays \$175¢), 863-8800.

★ **SF Public Library:** *Gypsies and Legacy of Anne Frank*, 2 pm, Sat/10, West Portal Branch, 190 Lenox Way, SF, free, 566-4584. *Gay Divorcee*, with Fred Astaire and Ginger Rogers, 2 and 7 pm, Mon/12, West Portal Branch, 190 Lenox Way, SF, free, 566-4584. *Dylan Thomas' a Child's Christmas in Wales*, *Dream of Wild Horses*, *A Fairy Story* and *Big Business*, noon, Tues/13, Lurie Room, Main Library, Civic Center, SF, free, 558-3191.

★ **Golden Age of Comedy**, 7 pm, Tues/13, Sunset Branch, 1305 18th Ave., SF, free, 566-4552.

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**Welcome Mr. President**, JFK's visit to Ireland, *Building for Books, Ireland and Heritage of the Past*, 7 pm, Wed/14, Parkside Branch, 1200 Taraval, SF, free, 566-4647.

**Sparrows** (1926), with Mary Pickford, 6:30 pm, Thurs/15, Lurie Room, Main Library, Civic Center, SF, free, 558-3191.

**Dylan Thomas' a Child's Christmas in Wales, Master Kiteman and John Muir's High Sierra**, 1:30 pm, Thurs/15, Excelsior Branch, 4400 Mission, SF, free, 586-4075.

★ **SFSU: The Gang's All Here**, with Carmen Miranda, plus *Flying Down to Rio*, with Fred Astaire and Ginger Rogers, 4 and 7:30 pm, Thurs/8 and 8 pm, Fri/9; *Marked Woman*, with Bette Davis and Humphrey Bogart, plus *The Maltese Falcon*, with Humphrey Bogart and Sydney Greenstreet, 4 and 7:30 pm, Thurs/15 and 8 pm, Fri/16, Barbary Coast of the Student Union, 1600 Holloway, SF, \$1.50 general, \$1 students, 469-1842.

★ **Sonoma Film Institute: Kid Blue**, with Dennis Hopper, 6 and 8 pm, Thurs/8, 2 and 5:30 pm, Fri/9 and 6 and 8 pm, Sun/11; *Harold and Maude*, with Ruth Gordon and Bud Cort, 8 and 10 pm, Fri/9, and 6, 8 and 10 pm, Sat/10; *Le Boucher* (Claude Chabrol), 2, 5:30 and 8 pm, Wed/14; *Singin' in the Rain* (Stanley Donen and Gene Kelly), with Gene Kelly, Debbie Reynolds and Donald O'Connor, 6, 8 and 10 pm, Thurs/15 and Sun/18; *Nashville* (Robert Altman), 2, 5:30 and 9 pm, Fri/16, and 6 and 9 pm, Sat/17, Sonoma State College, Darwin Hall, Rm. 108, 1801 E. Cotati Ave., Rohnert Park, \$1.50, (707) 684-2606.

**Video Free America:** presents the work of Darryl Sapian, followed by a talk with the filmmaker, 8 pm, Sun/11, 442 Shotwell, SF, \$2, 648-9040.

★ Indicates general admission of \$1.50 or less.

— Fiona Mackenzie

## MOVIE THEATERS

### SAN FRANCISCO

**Alexandria:** (1) *Turning Point*, (2) *The Spy Who Loved Me* and *Murder by Death*, (3) *Short Eyes*, Geary at 18th Ave., 752-5100.

**Alhambra:** (1) *The Sentinel* and *The Car*, (2) *Another Man, Another Chance* and *Alice Doesn't Live Here Anymore*, Polk at Green, 775-5656.

**Bridge:** *The Grateful Dead*, Geary near Masonic, 751-3212.

**Cannery:** *The Last Picture Show* and *Repulsion*, runs through Tues/13; *Two Women* and *Farewell My Lovely*, Wed/14-Tues/20, Leavenworth at Beach, 441-6800.

**Castro:** *A Special Day* (Ettore Scola), with Sophia Loren and Marcello Mastroianni, 429 Castro at Market, 621-6120.

**Cento Cedar:** *Ugetsu* (Kenji Mizoguchi, 1953, Japan), with Machiko Kyo and Masayuki Mori, plus *Floating Weeds* (Yasujiro Ozu, 1959, Japan), with Ganjiro Kakamura and Haruko Sugimura, Thurs/8-Sat/10; *Caesar and Cleopatra* (Gabriel Pascal, 1945, UK), with Vivien Leigh, Claude Rains, Cecil Parker, Stanley Holloway and Jean Simmons, plus *The Importance of Being Ernest* (Anthony Asquith, 1952, UK), with Michael Redgrave, Margaret Rutherford and Edith Evans, Sun/11-Mon/12; *Two English Girls* (Francis Truffaut, 1972, France), with Jean-Pierre Leaud, Kika Markham and Stacey Tendeter, plus *The Invitation* (Claude Goretta, 1973, Switzerland/France), with Jean-Luc Bideau and Jean Champion, Tues/13-Wed/14; *The Postman Always Rings Twice* and *Lady in the Lake*, Thurs/15-Sat/17, Cedar at Larkin, 776-8300.

**Cinema 21:** *Bobby Deerfield* and *The Deep*, Chestnut at Steiner, 921-1234.

**Clay:** *La Grande Bourgeoise* and *The Garden of the Finzi-Continis*, Fillmore near Clay, 346-1123.

**Coronet:** *Star Wars*, Geary and Arguello, 752-4400.

**Crest:** *Coffy*, J.D.'s *Revenge* and *Deep Thrust*, Market opposite 6th, 673-7373.

**Embassy:** Call theater for titles, Market at 7th, 441-5221.

**Four Star:** *Lady Sings the Blues* and *New York, New York*, Thurs/8-Sat/10; *Top Hat* and *Room Service*, Sun/11; *Amarcord* and *The Clowns*, Mon/12-Tues/13; *High School Confidential*, *Wild Weed* and *Weed with Roots in Hell*, Wed/14; *Go West*, *At the Circus* and *The Big Store*, all starring the Marx Brothers, Thurs/15-Sat/17, Clement at 23rd Ave., 752-2650.

## CLASSIC PIX OF THE WEEK

**Dr. Strangelove** (1964, Stanley Kubrick, director): A landmark film of black comedy with so many good performances by an all-star cast (George C. Scott, Peter Sellers, Keenan Wynn, Sterling Hayden) that it is difficult to single out a particular actor. The climax is shudderingly bizarre. (UC Theatre, 2036 University Ave. (at Shattuck), Berkeley, 843-6267, Fri/9.)

**A Man for All Seasons** (1966, Fred Zinnemann): Paul Scofield's Academy Award-winning performance is matched by splendid support from Wendy Hiller, Robert Shaw, Leo McKern and Orson Welles. Robert Bolt adapted the screenplay from his famous play about Sir Thomas More's conflict with Henry VIII. This film also won Oscars for best picture and best director. (Strand Theater, 1127 Market, SF, 552-5990, Sun/11.)

**Wild Strawberries** (1957, Ingmar Bergman): Possibly the great Swedish director's most outstanding film. The story deals with an elderly pro-

fessor's journey to receive an honorary degree, which sets off a chain of dreams and memories. The noted silent director Victor Sjöström is magnificent in the touching portrayal of the old scholar; he died shortly after the film was completed. (UC Theatre, Wed/14.)

**Smiles of a Summer Night** (1955, Ingmar Bergman): Bergman's brilliantly sophisticated comedy was the basis for the hit musical "A Little Night Music." Gunnar Björnstrand, who has appeared in so many Bergman classics, is especially fine. (UC Theatre, Wed/14.)

**The Emigrants** (1973, Jan Troell): Remarkable study of Swedish farmers migrating to America in the 19th century. The other film on the bill is "The New Land," the sequel, which is just as good. Liv Ullmann and Max von Sydow star in both films. (Strand Theater, Thurs/15.)

—Gene Vier

**Gateway:** Call theater for titles, Jackson at Battery, 421-3353.

**Granada:** *You Light Up My Life* and *March or Die*, Mission at Ocean, 584-6850.

**Kokusai:** *The Storm Over the Pacific*, with Toshiro Mifune, plus *Village of Carp*, runs through Tues/13; *The Pleasures of the Flesh* (Nagisa Oshima), plus *Clouds at Sunset* (Masahiro Shi-no), with Shima Iwashita, Wed/14-Tues/20, Post and Buchanan, 563-1400.

**Lumiere:** *Solo*, 120 days of *Sodom*, (Pier Paolo Pasolini), 1572 California, 885-3201.

**Metro I:** *Julia*, Union at Webster, 221-8181.

**Metro II:** *Black and White in Color*, Union near Fillmore, 931-7666.

**New Mission:** *The Car* and *The Sentinel*, Mission at 22nd, 647-1261.

**North Point:** *Damnation Alley*, Powell at Bay, 989-6060.

**Parkside:** *Jimi Plays Berkeley*, with Jimi Hendrix, plus *Rock 'n Roll Your Eyes*, with Emerson, Lake and Palmer, Fri/9-Sun/11; *Cathy Tippel*, with Monique van de Ven, plus *A Man and a Woman*, with Anouk Aimee and Jean-Louis Trintignant, Tues/13-Thurs/15, Taraval at 19th Ave., 661-1940.

**Plaza:** (1) *Oh God!*, (2) *Heroes*, Serramonte Plaza, Daly City, 756-3240.

**Regency I:** *Looking for Mr. Goodbar*, Van Ness at Sutter, 673-7141.

**Regency 2:** *Semi-Tough*, Sutter at Van Ness, 776-5505.

**Richelleu:** *The Last Remake of Beau Geste* (Marty Feldman, 1977), with Marty Feldman and Michael York, plus *The Seven Per Cent Solution* (Herbert Ross, 1976), with Nicol Williamson, Alan Arkin, Vanessa Redgrave and Laurence Olivier, runs through Tues/13; *Children of Paradise* (Marcel Carne, 1944), with Jean-Louis Barrault and Arletty, plus *The Wild Child* (François Truffaut, 1970), with François Truffaut, Wed/14-Tues/20, 1075 Geary at Van Ness, 771-5200.

**Roxie:** *Mean Streets* (Martin Scorsese, 1974), with Robert DeNiro, Harvey Keitel and Amy Robinson, plus *The Lords of Flatbush* (1974), with Sylvester Stallone, Perry King and Henry Winkler, Fri/9-Sat/10; *Nights of Cabiria* (Federico Fellini, 1955, Italian with English subtitles), with Guilelta Masina, plus *Contempt* (Jean-Luc Godard, 1964, French with English subtitles), with Michel Piccoli, Brigitte Bardot, Jack Palance and Fritz Lang, Sun/11-Mon/12; "Early Films," features *Fashion News* (1927), with Myrna Loy, Patsy Ruth Miller, Georgina Hale and Raquel Torres, *Ballet Mechanique* (Fernand Léger, 1924), *The Adventures of Prince Achmed* (Lotte Reiniger, 1923-26) and *Entr'acte* (Rene Clair, 1924), Tues/13; *Inserts* (John Byrum, 1976), with Richard Dreyfus and Virginia Cartwright, plus *Salut L'Artists* (Yves Robert, 1976, Italian with English subtitles), with Marcello Mastroianni, Wed/14-Thurs/15; *Pink Flamingos* (John Waters, 1971), with Divine, Edith Massey, Mink Stole and David Lachary, plus *Female Trouble* (John Waters, 1975), with Divine and Mink Stole, Fri/16-Sat/17, 3317 16th St. at Valencia, 863-1087.

**Royal:** *Equus*, Polk near California, 474-2131.

**Serra:** *Young Frankenstein* and *Wizards*, 2170 Junipero Serra, Daly City, 775-1455.

**Serramonte 6:** (1) *The Spy Who Loved Me*, (2) *Bruce Lee, the Man, the Myth and Star Pilot*, (3) *Happy Hooker* and *Happy Hooker Goes to Washington*, (4) *The Child and Night of the Living Dead*, (5) *Land of the Minotaur* and *Crater Lake Monster*, (6) *Darby O'Gill and the Little People*, 4915 Junipero Serra, Colma, 756-6500.

**St. Francis:** (1) *Land of the Minotaur* and *Crater Lake Monster*, (2) *The Sentinel* and *The Car*, Market between 5th and 6th, 362-4822.

**Stage Door:** *Roseland* and *New York, New York*, 420 Mason, 986-4767.

**Strand:** *Flesh Gordon* (Howard Ziehm), *A Boy and His Dog* (L.Q. Jones) and *Dark Star* (John Carpenter), Fri/9; *The Bad News Bears in Breaking Training* (Michael Pressman), *Bugsy Malone* (Alan Parker), with Jodie Foster and *Charlotte's Web* (Charles Nichols), Sat/10; *A Man for All Seasons* (Fred Zinnemann), plus *Anne of a Thousand Days* (Charles Jarrot), with Richard Burton and Genevieve Bujold, Sun/11; *Voyage of the Damned* (Stuart Rosenberg), with Max von Sydow and Lee Grant, plus *Lies My Father Told Me* (Jan Kadar), matinee only, Mon/12; *The Umbrellas of Cherbourg* (Jacques Demy), with Catherine Deneuve, plus *Lola* (Jacques Demy), with Anouk Aimee and Marc Michelle, eve. only, Mon/12; *Cassanova* (Federico Fellini), with Donald Sutherland, plus *Boccaccio '70* (DeSica, Visconti and Fellini), Tues/13; *The Story of O* (Just Jaeckin), plus *Tropic of Cancer* (Joseph Strick), with Rip Torn and Ellen Burstyn, matinee only, Wed/14; *James Joyce's Ulysses* (Joseph Strick), with Milo O'Shea, plus *Tropic of Cancer*, eve. only, Wed/14; *The Emigrants* (Jan Troell), with Max von Sydow and Liv Ullmann, plus *The New Land* (Jan Troell), with Max von Sydow and Liv Ullmann, Thurs/15; *Sweet Away* (Lina Wertmüller), with Giancarlo Giannini and Mariangela Melato, plus *The Sailor Who Fell from Grace with the Sea* (Lewis Carroll), with Sarah Miles, Fri/16, Market between 7th and 8th, 861-8234.

**Surf:** *Allegro Non Troppo*, 4512 Irving at 48th Ave., 664-6300.

**Tanforan Cinemas:** (1) *Bad News Bears in Breaking Training* and *Bugsy Malone*, (2) *Land of the Minotaur* and *Crater Lake Monster*, (3) *First Love* and *Harold and Maude*, (4) *Happy Hooker* and *Happy Hooker Goes to Washington*, Tanforan Shopping Center, San Bruno, 558-0921.

**U.A. Stonestown:** (1) *Silver Streak* and *Take the Money and Run*, (2) *First Love* and *Harold and Maude*, behind Emporium, Stonestown, 221-8181.

**Vogue:** *Outrageous*, Sacramento at Presidio, 221-8181.

**Warfield:** *Walking Tall*, *Walking Tall II*, and *Walking Tall, III*, Market at 6th, 776-6110.

### EAST BAY

**Act Cinemas:** (1) *A Special Day*, (2) *Outrageous*, Center off Shattuck, Berk., 548-7200.

**Alameda:** (1) *Darby O'Gill and the Little People* and *Follow Me Boys*, (2) *Smokey and the Bandit* and *Swashbuckler*, (3) *The Sorcerer* and *March or Die*, 2317 Central, Berk., 522-4433.

**Berkeley:** *Heroes* and *The Sting*, Shattuck at Haste, Berk., 848-4300.

**California:** (1) *Home to Chagall* and *Rubenstein*, (2) *MacArthur* and *Midway*, (3) "MGM Festival," features *Pat and Mike* and *Adam's Rib*, Cinema Center, Kiltredge and Shattuck, Berk., 848-0620.

**Capri:** *Another Man, Another Chance* and *Network*, 1653 Willow Pass Rd., Concord, 687-4310.

**Centurys:** (21) *Young Frankenstein* and *Tunnelvision*, (22) *Rocky* and *Greased Lightning*, Nimitz Fwy., Oakl., 562-9990.

**Cinema 3:** (1) *Heroes*, (2) *First Love* and *Paul and Michelle*, (3) *Oh God!*, Southland Center, Hayward, 783-2601.

**Elmwood:** *La Grande Bourgeoise*, College at Ashby, Berk., 848-0931.

**Festival 6:** Call theater for titles, Hesperian and A. St., Hayward, 785-8000.

**Hayward 5:** (1) *Another Man, Another Chance* and *The Last Hard Men*, (2) *Smokey and the Bandit* and *Swashbuckler*, (3) *Bobby Deerfield* and *The Deep*, (4) *Darby O'Gill and the Little People* and *Follow Me Boys*, (5) *Looking for Mr. Goodbar*, 24800 Hesperian Blvd., Hayward, 786-3000.

**Hilltop Mall:** (1) *Star Wars*, (2) *Darby O'Gill and the Little People*, (3) *Oh God!*, (4) *Land of the Minotaur* and *Crater Lake Monster*, 1303 Hilltop Mall, Richmond, 223-2288.

**Northside:** (1) *In the Realm of the Senses* and *Emanuelle*, (2) *Annie Hall* and *Love and Death*, 1828 Euclid, Berk., 841-2648.

**Oaks:** (1) *Another Man, Another Chance* and *Alice Doesn't Live Here Anymore*, (2) *Looking for Mr. Goodbar*, 1875 Solano near Berk., Berk., 526-1836.

**Parkway:** (1) *A Piece of the Action* and *Uptown Saturday Night*, (2) *Bobby Deerfield*

continued next page

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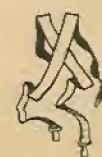
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Melinda Dillon stars in "Close Encounters of the Third Kind," opening Wed/14 at SF's Coronet Theatre.



continued from previous page  
and *The Deep*, Park Blvd. and E. 18th, Oakl., 835-3535.

**Piedmont:** *Star Wars*, Piedmont at 41st, Piedmont, 654-2727.

**Rialto:** (1) *The Spy Who Loved Me* and *Bananas*, (2) *Americord and The Clowns*, (3) *The Three Stooges* in 3-D and *Bugs Bunny Superstar*, (4) *The Bride Wore Black and Thieves Like Us*, 841 Gilman, Berk., 526-6669.

**Roxie:** *Carrie, Demon Seed* and *Adios Amigos*, 17th and Telegraph, Oakl., 893-3311.

**Showcase:** (1) *Crater Lake Monster* and *Land of the Minotaur*, (2) *The Car and The Sentinel*, So. Shore Shopping Center, Alameda, 521-4200.

**Showcase:** (1) *Oh God!*, (2) *Oh God!*, Broadway at 51st, Oakl., 654-5505.

**Sunset:** *The Grateful Dead* and co-feature, Telegraph at Channing, Berk., 843-2060.

**Telegraph:** (1) *Kasper Hauser* and *Death of the Ape Man*, (2) *Scarface: The Shame of a Nation* and *Al Capone*, 2519 Telegraph, Berk., 548-2519.

**U.A. Cinemas:** (1) *Bobby Deerfield* and *The Deep*, (2) *Short Eyes*, (3) *Land of the Minotaur* and *Crater Lake Monster*, (4) *A Piece of the Action* and *Sparkle*, 2274 Shattuck, Berk., 843-1487.

**UC Theatre:** *A Clockwork Orange* (Stanley Kubrick, 1971), with Malcolm McDowell, plus *Dr. Strangelove* (Stanley Kubrick, 1964), with Sterling Hayden, Peter Sellers and George C. Scott, Fri/9; *Young Frankenstein* (Mel Brooks, 1974), with Gene Wilder, Peter Boyle, Marty Feldman and Madeline Kahn, plus *Murder by Death* (Robert Moore, 1976), with Truman Capote, James Coco, Peter Falk, Alec Guinness, David Niven, Peter Sellers, Elsa Lanchester and Maggie Smith, Sat/10; *Around the World in 80 Days* (Michael Anderson, 1956), with David Niven, Robert Newton and Shirley MacLaine, plus *Mysterious Island* (Cy Endfield, 1961, UK), with Herbert Lom, Sun/11; *Calcutta* (Louis Malle, 1969, France), plus *Anatahan* (Josef von Sternberg, 1953, Japan), Mon/12; *Samurai Sage* (Hiroshi Inagaki, 1959, Japan), with Toshiro Mifune, plus *Sword of Death* (Tom Uchida, 1970, Japan), Tues/13; *Wild Strawberries* (Ingmar Bergman, 1957, Sweden), with Victor Sjöström, plus *Smiles of a Summer Night* (Ingmar Bergman, 1955, Sweden), with Ulla Jacobsson, Eva Dahlbeck, Gunnar Björnstrand and Harriet Andersson, Wed/14; *California Reich* (Walter F. Parkes and Keith F. Critchlow, 1976), plus *Swastika* (Philippe Mora, 1973), Thurs/15; *Cabaret* (Bob Fosse, 1972), with Liza Minnelli, Joel Grey and Michael York, plus *Sweet Charity* (Bob Fosse, 1969), with Shirley MacLaine, Sammy Davis, Jr., Ricardo Montalban, Chita Rivera, Paula Kelly and Stubby Kaye, Fri/16, 2306 University Ave., Berk., 843-6267.

—Fiona Mackenzie

**MICRO-FILMS**  
A Special Day  
It's May 8, 1938, and Hitler has come

to Rome to sign the treaty of alliance with Mussolini. Against a blaring background of radio commentary, hollow-eyed housewife/drudge Sophia Loren gets her six children and unattractive husband ready for the rally and thinks only of going back to bed. Across the way, unemployed radio announcer Marcello Mastroianni sits addressing envelopes, a gun also on the table. The building empties, and these two equally empty people meet and slowly draw close, close enough for him to tell her he's gay and for her to fall in love with and seduce him anyway. The finale is poignant, but appreciation of the film will be affected by the degree to which audiences accept the hetero/homo reverse rape, Mastroianni's low-keyed, sexually unresponsive portrayal, and the fact that the drab roles are played by stars of customarily dazzling stature. (Castro, SF)

**Equus**  
Sidney Lumet has opted for a literal interpretation of Peter Shaffer's symbolic and stylized play and has been just as faithful in his fashion. Richard Burton is at his old best as the child psychiatrist whose spiritual paucity parallels that of his patient, Peter Firth, a boy in whom only three emotions—fanatical religion, strong sexuality and a deeply identifying passion for horses—are inextricably intertwined. He has inexplicably blinded six horses, and as Burton wrenchingly reveals the boy's background and, inadvertently, his own, the film slowly climbs to its harrowing and horrific climax. At the end of all the marvelously mounted Freudian flashbacks Burton leaves us with the additional self-revealing revelation that it may be better to be abnormal with moments of ecstasy than "normal" and with nothing. An extraordinarily well photographed and, although overlong, well-worth-seeing film. (Royal, SF)

**First Love**  
Love's young, idealistic dream as interpreted by William Katt is, alas, less a touching loss of innocence than much ado about not very much at all. Katt seems still to be merely

Carrying on with Flaubert-reading first love Susan Dey, and neither of them performs nearly as convincingly as college Lothario John Heard or Beverly D'Angelo as his adoring and absolutely delightful sleep-around gal with a bad case of identity crisis. Director Joan Darling's first film goes through all the motions of romanticism, chasteness and purity that are part and parcel of this young man's concept of perfect love but fails to infuse them with any real emotion, so that when his dream is ultimately shattered into shards of disillusion it's difficult to feel let down because there really weren't any pedestals around to fall off in the first place. (Alhambra, Stonestown, SF)

**Julia**  
Fred Zinneman takes a cast-of-thousands approach to a two-people fragment culled from playwright Lillian Hellman's 1973 memoirs, and makes Jane Fonda as the insecure Hellman and Vanessa Redgrave as her rich, cause-conscious friend Julia work doubly hard to make the most of minimal material. The story chops its way back and forth from their childhood to Julia's middle-1930s efforts to involve Hellman in smuggling money to the Jews in Berlin, and in its overeagerness to omit nothing Hellman's idiosyncracies are only hinted at, dramatic incidents in the women's lives are rendered meaningless, there's no time to develop any of the characters (Hal Holbrook and Maximilian Schell are little more than walk-ons), and only those familiar with the era will recognize Dorothy Parker or possibly even Jason Robards's Dashiell Hammett. The only one to really get the picture is smashing cinematographer Douglas Slocombe. (Metro I, SF)

**Looking for Mr. Goodbar**  
It isn't easy to take subjects such as alienation, abortion, aberrational sex, dope pushing, promiscuity, loneliness and utter uninvolvedness and make them not only superficial but all on the same banal level, but director Richard Brooks does it with consummate ease. In laying Judith Rossner's novel lightly to rest, he



Prurience only starts with nudity in Pasolini's "Salò."

makes teacher-of-deaf-children-by-day, bar-cruiser-by-night Diane Keaton as shallow as her speedy switch from strong, sweet Catholic (who takes everything lying down) to a one-night stander who still takes everything lying down but won't let her lovers stay all night. With the dialog packed with platitudes, repetition ramming home the emotional emptiness, back-scarred Keaton acting unscarred through it all, and poignancy pitifully lacking, even the horrific climax cannot make you care at all. (Regency 1, SF)

**Salò**  
In his dedicated-to-depravity final film, Pier Paolo Pasolini inexplicably takes a cop-out blunted cleaver to much of his meat rack immorality, possibly in the hope that this way the audience will last through all four segments of a film devoted to degradation and the deliberately disgusting. But for those who like loathsomeness to be at least a little titillating the result is a 117-minute desensationalized paradox in which masturbation, oral copulation, sodomy, urine drinking, excrement eating, whipping, penis and nipple burning,

eye gouging, tongue cutting and scalping are so dully developed and lacking in lust that the mind is mercifully deadened long before the last sanguine segment. There are many movies with little to recommend them, but *Salò* is significant solely in that it has absolutely nothing, not even for the most prurient peeping Tom, the most flagrant raincoat flasher or the most carefully closeted cruelty inflictor. (Lumiere, SF).  
**Word Is Out**  
Peter Adair's three-part color documentary occupies a new and novel niche as it focusses on 26 gay men and women, and by concentrating on their specific and communal experiences attempts to give other gays a wider vision of their own unique problems. Using mostly closeups it zeroes in on each of the black, Chicano, Chinese, elderly, middle-aged, young men and women, some appealing and some not, many of whom have been married and have children, as they relate their occasionally horrifying, sometimes humorous and often poignant experiences and problems. (Gateway, SF)  
—Zena Jones

# GUARDIAN CLASSIFIED 824-2506

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**"Hello, Travel Agency?"**  
"How do I go about booking passage on the Enterprise?"  
Travel visas for the Andromeda Galaxy aren't available presently, but when they are, the upwardly mobile Guardian readership will probably be interested in making the trip. Vacation time is here, and Guardian readers will be looking in the Guardian Classifieds for help in turning their dream trip into reality. . . . Will you be there for them to find? Let the Classifieds work for you. Call 824-2506 for rates and information.

**JOBS**

**JUICE BAR**  
In private club needs an experienced operator. Call 981-0275, ask for Jim Harmon.

Interviewer wanted for part-time personal interviewing work. Must be bilingual, English/Spanish. Not a selling job. Mail letter giving phone number, education, work experience and names of references to: Arbitron, Field Operations, 4320 Amundale Road, Beltsville, Maryland 20705. An affirmative action employer, M/F.

**COUNSELORS**  
Permanent night watch and relief at psychiatric half-way house in Concord. Affirmative action program. Call 825-2700.

**MANAGER**  
Professional SF mime & clown performer (belly dancer) needs dynamic manager with theatrical knowledge. Daily, call 673-6023 ext. 138.

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Persons with normal vision or with crossed eyes (strabismus) to take part in a simple, painless (anesthetic eyedrops) measurement of eye muscle forces. Skilled ophthalmologist will perform this test using a special forcep to lightly grasp the eye. \$25 cash for one hour max. Expect some mild eye irritation (worst case) lasting a few hours after procedure. Call David Orn, M-Th 1-4 pm. 563-4321, extension 2469.

**GIRL FRIDAY**  
Wanted Girl Friday type person to take charge customer coordination, correspondence, order taking on phone, typing, etc. Some experience required. Permanent part time. \$4.00 per hour. Send resume to Samn Electronics, 871 Folsom St., SF 94107.

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**VOLUNTEER SUBJECTS WANTED**  
to participate in drug research in UCSF med center. You must be between 21-30 years old and in excellent physical and mental health. You'll be paid. One experiment, for men only. Involves living in the hospital for one month. Another, for men or women, involves 3 or 4 day-long visits to the laboratory. For information, call Ruth at 681-8080, extension 321 between 1:30-4.

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Roommate wanted to share fine two-bedroom Noe Hill flat, view. No tobacco. \$150, 621-6933.

Unusual SF houseboat (China Basin). \$95. Artist/writer, 25 +. 861-4486.

Room available in beautiful Victorian flat, Union Street area. \$150 per month. Call Sally or Cathy, 771-5990.

Roommate needed to share large Pacific Heights Victorian. Woman preferred. View, sundeck, garden. Share with 3 men and 1 woman. \$140/month. \$100 refundable deposit plus utilities. Available from December 15th. 567-5167, 567-0742, 921-1326.

\$90 plus. 2 women want third. Dolores Street—Beautiful 8 room Victorian flat. Fireplace, view, garden. Non-smoker, no pets. 282-3842.

Professional share large gracious Berkeley home in fine neighborhood with 3 men/women, 30s. \$190 plus utilities. 841-4480.

Female roommate wanted January 1 through February 28th. 2 bedroom North Beach apartment overlooking bay. Rent, \$125 per month. Call 776-3804.

Woman, share beautiful furnished 2 bedroom house near Glen Park BART. \$125 plus. January. 333-6653 after 9 pm or weekends. Non-smoker.

Male, 27, and Siamese cat wish to share 2BR one bath duplex with male or female, one child okay. Returning to school and need to reduce expenses. Cat lovers and nonsmokers, if you are interested call and let's talk. Jim, 241-8261 after 6 pm. West San Jose.

For big/gay male, 30s, employed—first floor my two-story Vict. home. Four lg. rms.—three fireplaces, new kitchen w/multi appliances; new bath, new paint, refin. floors, MUNI at corner. My entire living facilities upstairs. No tobacco or pets—\$300/mo.—Michael, eves/wks—863-5653.

\$121/month, female/male wanted to share 4 bedroom, 2 bathroom apartment. Pacific Heights. 922-0321.

Female roommate wanted to share large, modern Richmond District apartment with woman and two children. Bedroom unfurnished. Non-smoker. Rent \$160/month including utilities except phone. 929-5261.

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Bright, responsible, creative young woman. Housecleaning, interior painting, proofreading, dog walking, reading aloud, etc. Also house-sitting. Candace Shank, 752-4295.

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TELEPHONE SALES SUBSCRIPTION  
The Bay Guardian has openings for phone solicitors: part-time, evenings hours. If you have a good phone voice and enthusiasm for the Guardian, call Bill Mullen, Mon.-Thurs., 5-9 pm at 824-7663, for details.

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If you miss Telegraph Avenue's first indoor gift show—Faïre I— at Durant/Telegraph, Berkeley, Nov. 24-Dec. 24. 1000's of hand-crafted and imported items too precious for the wind, cold, rain and pickpockets on the street—but not too precious for the one you love. To help soothe the decision making process, there will be a hard liquor bar (Oleg's) and the music of the sleek new Leopold's Records Store. Open later as Christmas progresses: 10-6 the first two weeks, then 10-8, and the last week until 10 pm. The last three days before Christmas we'll be open until midnight—or as long as you need us!

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Experienced instructor will teach guitar, violin, banjo, autoharp, ukelele, etc. What you want to play? Ask for Tom, 626-8097, afternoons.

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ore: Dreams & hypnosis; biofeedback; lucid dreaming; introductory and advanced brain entry. Call Fred Lenherr, Berkeley Brain Center, 2538.

alist counseling for women. Sliding scale fee. 6035.

## EXISTENTIAL/TRANSPERSONAL

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Name, address, phone no., age, realm of interest, small photo. If you wish to obtain a LICENSE to work in any of these realms, please so state in your reply.

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### ARTS

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**NEW YORK/LOS ANGELES TIMES**  
Sunday: SF, Berkeley, So. Marin. Daily: Financial District, Pacific Heights. Call MS III: 332-4790.

**WHICH SIDE ARE YOU ON?**  
Read *The Free and The Unfree: A New History of the United States* by Peter N. Carroll and David W. Noble (Penguin Books).

### FURNITURE

**BEDROOM SET**  
Crimson oak dresser with mirror, desk & chair, bureau and night stand. A1 condition, \$225. 453-6955 after 5 pm.

1930's dining table, 6 chairs \$215. Mahogany veneer bedstead \$125. 585-2624. Evenings.

### GARAGE SALES

Sofa (8') and chair—\$135, double bed—\$50, rocker—\$85, sewing machine (2) plus cabinets, desk, old fashioned tub—offer, few clothes, no junk, etc. 3119 Jackson St., SF, Dec. 10-11, 346-5329.

Bonanza Benefit Sale for Rivendell School, Fulton St. and 2nd Ave., Dec. 10-11, Sat./Sun. 10-6.

### HOME FURNISHINGS

Rugs, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

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## NOTICES

### AUTHORS/RESEARCHERS

Research project: looking for people who have had incest experience for questionnaire or interview. Write Box 781 G, Corte Madera, CA 94925.

### BUSINESS OPPORTUNITIES

Small restaurant. Sale/lease. Good potential. Reasonable. 444-0708.

### PROMISING CONCERT ARTIST

(has performed Grace Cathedral, Bank of America world hqtrs., Palace of Fine Arts, Old First Church, etc.) needs financial backer/patron. Call 453-1937.

### GIGS

Black male singer with contacts seeks versatile band or people into jazz, soul, rock, and also interested in composing new material. Call Everette, (415) 665-3814.

### LOST & FOUND

Missing: pendant earrings, off-white. Wed., Nov. 23. Amazon & Vienna. Sentimental value. Reward, no questions. Contact Fr. Phelan, Church of the Epiphany, 333-7630.

### MEN

Oriental ladies want to write you. Free pix. Cherry Blossoms, Box 685, Stehakin, WA 98552.

Nevada warehouse directory. Detailed locations, ratings. Illustrated. Map. \$5.00. Pleasure Place Guide: 171 W. Adams; Stockton, CA 95204.

### MESSAGES

Happy Birthday to Merry. Love, Twiggy.

### PERSONALS

Because of legal liabilities, the Guardian does not print last names, private addresses or telephone numbers in this category. Personals advertisers must use either a Guardian Box, PO Box, or a private mail service box. No exceptions. For Guardian Box information, see the Classified coupon in these pages.

Hi, I'm not a barperson. I'm a W/M 33 who likes to work with his hands building decks & hot tubs in the redwoods. I'm looking for a young woman who enjoys relating while doing: who likes to share while working—a person who will feel free to ask for help when in need—a friend. Dave, PO Box 6101 San Rafael, Calif. 94903.

Looking for high times type lady to share the ups and downs of life with, age unimportant. I am a W/M, 6'3", 24, Taurus, long blond/red hair and semi retired. Guardian Box 12-16-J.

Successful professional, who believes in good old values, single, 33, seeks attractive girl, 24 to 30, never married, non-smoker, without children. Guardian Box 12-15-O.

I would like to meet a young lady, attractive, sincere and not eighty. I'm a W/M, 32, looking for a close encounter (of the third kind) with you. I'm warm, witty, and mellow, really quite a fellow. Guardian Box 12-15-P.

### COUPLE

White, 40s, trim build, safe, interests vary from dining out, theater, sports, seeking similar couple for friendship and intimate evenings. Write Guardian Box 12-18-C.

If you are a W/M professional, age 28-45, healthy, non-smoker, intelligent/sensitive, gentle/vital, independent/seeking connection, elegant/"down home," attractive/non-egocentric, and would like to meet a W/F, age 32, who is just like you, write boxholder, PO Box 4046, SF 94101. Photo increases response probability.

Loving, domestic, single mother, 30s, teacher, with beautiful children 7 and 10, longs to meet a man who enjoys walks, fires, films, children and a loving woman. Guardian Box 12-15-Q.

Attract. W/M. Libra, 35, living in SF, enjoys theatre, fine dining, good music, wishes to meet attract. woman, to 35. Guardian Box 12-17-B.

### FLAMENCO

Would love to meet male guitarist whose soul is stirred by this sensuous music to learn duets (I have teacher). Am slim, health-oriented, athletically active (runner) female who would enjoy company of male with same qualities. Box 1068, 2000 Center St., Berkeley, CA 94704.

Sophisticated, over-educated woman desires to meet younger man amused by life. Guardian Box 12-16-A.

### EXPOSE YERSELF . . .

Literally! Dada-oriented artist wants candid photos (polaroid, whatever) of undressed people. Cover, crop out your face if you like. Slices of life if you please. Artificial poses not encouraged. Become Art! Send your pics to Guardian Box 12-15-H. Names, etc., not necessary.

### WOMAN SEEKING SAME

W/F, 33, looking for ways to meet more gay women in 20s or early 30s. Seeking interesting, attractive woman. Have many interests but would rather meet and talk about them. Guardian Box 12-16-B.

Attractive, professional woman, 32, looking for tall, successful, gentle, aware man 30-40. I am athletic (jogging, biking, skiing), sensual, fun, intelligent, articulate, adventuresome, and friendly. My life is active, but lonely. I am looking for a man who, like me, is financially and emotionally settled, but wanting intimacy, caring and commitment. Guardian Box 12-15-F.

## STUFF YOUR STOCKING

with Yuletide dollars when you place an ad for your business or service in the Classified Christmas Directory. Call Barbara at 824-2506.

### SOMEONE WHO CARES

Moral lady, black, seeks slender, wealthy clean-shaven, well-groomed gentleman. Must have car. Photo, phone a definite must. Guardian Box 12-18-D.

Midpeninsula W/M, 26, attractive, 6', lean, strong, healthy. I'm unconventional, unmaterialistic, unpretentious and unpaired, still in exploring stage of life, eclectic, sensitive, alert, competent. Seek to meet female of somewhat similar description to share our interests and friends, to enjoy our culture. Guardian Box 12-15-K.

It's not that marriage is chic again, just that I'm suddenly ready for commitment and the women I know are slippery. Any bold warm spirits out there with like feelings? Single father, mid-forties, professorial type, but playful. Guardian Box 12-15-L.

Initially shy/reserved, unfolding to warm/responsive/demonstrative: tall, slender, attractive W/M, 24, unusual, honest, quiet, humorous, very intelligent, with eclectic interests revolving on literature and writing, seeking bright, honest woman for friendship, perhaps respectful dance into intimate, open relationship. Colin, PO Box 4531, Berkeley 94704.

Male, 33, somewhat old-fashioned, sensitive, sense of humor, ability to share and support. Enjoy nature, symphony, opera, photography, cooking, baking, eating. Still under 160 lbs. Professional, but not workaholic. Seeking female of similar age, interests, and values; complementary strengths and weaknesses. Guardian Box 12-15-M.

Female artist, 28, who enjoys music and disco dancing, good food, wine and conversation, also camping and country living, would like to meet men of similar age and interests. Guardian Box 12-16-H.

I am a warm, giving, attractive, and intelligent W/F, mid-twenties, who is looking for a caring man who isn't afraid of loving. Guardian Box 12-15-N.

Let's fall in love and get married. Tired of playing games. Caring, together Jewish man, 49, seeks attractive, slightly zany woman, to 45, to whom this idea appeals. Guardian Box 12-15-J.

### TOGETHER

Beautiful, healthy, W/M PhD and 5th grade daughter. We like Mozart, Pt. Reyes, the Oakland Museum, Star Wars, enchiladas, laughter, dancing, honesty, affection, commitment. Are you the woman to share life with us? PO Box 4032, Santa Rosa 95402.

Seek Spanish or French speaking woman artist, by architect, 31, attractive, successful, Box 12321, SF 94112.

### ELEGANT, VERY FEMINE

Independent, petite lady of intuition and sensuality would enjoy meeting a well-educated successful male to share long walks, intellectual rapport, concerts, fine wines and soft moments in front of the fire. Aesthetic appreciation, integrity, freedom and the development of deeper sensitivity are precious gifts we can hopefully give to each other. Guardian Box 12-16-G.

W/M seeks lady for mutually satisfying sex. I am healthy, considerate, affectionate, compassionate listener, open on race, age, etc. Relation must be honest, warm, responsible, mutually trusting; not hurting others, imposing obligations, swinging, B&D, S&M. Your letter kept confidential. Please include phone, photo. Guardian Box 12-16-B.

W/M, multidimensional, mind & body in exc. shape, living in open relationship but romantically isolated, wishes to meet secure woman who appreciates nonpossessive love. I'm creative, articulate, athletic, quiet, sensitive, independent, honest, nontraditional, early 30s, med. height, attractive and a self-employed professional. Seeking female counterpart with well-centered perspective who has similar desire for warm realistically romantic relationship. Have much to offer/share in human values. Please communicate, and we'll evaluate potentials. Guardian Box 12-16-E.

W/M seeks W/F. Slim, age same, 32-42, companionship. Include photo and telephone. Marina-Pacific Heights preferred. Guardian Box 12-16-F.

Very attractive yng. businessman would like to meet attractive lady. Free live-in for right person. I am in 20s, quiet natured with good sense of humor. I am very well built & very affectionate. Am single & open to any type of relationship. Age not important if you are sincere, honest & open. No pros or drugs. Please write without pressure. You won't be disappointed. PO Box 582, Daly City, CA 94017.

### LIBERATED MALE

White, 32, seeks open minded woman over 35 for a sharing relationship. Write Guardian Box 12-16-D.

East Bay attorney, happily married to woman who has a busy career, seeks discrete relationship with tall, slender woman who would like a caring, sensual affair with a tender and sensitive person. I am 33, W/M, over 6', and dig treks and opera, among other entertainments. Guardian Box 12-16-C.

W/F, attractive, 42, in open marriage situation, seeks W/M friend for romantic week-end escapades. Theater, dining, or sometimes quiet evenings. Non-smoker preferred. Reply with photo, will do same. Write Guardian Box 12-15-C.

### JEWISH PRINCE

Sane J.P. lady interested in developing friendship with sensitive, cultured, well-traveled, attractive professional man, single, age 46-55. Guardian Box 12-15-B.

Berkeley PhD, 42, divorced, would like to meet a warm, attractive East Bay woman, 30-40, who loves films (among other things). Guardian Box 12-15-G.

Widow, appealing, childfree, professional, affluent, nonsmoker, achiever, seeks similar East Bay W/M friend-mate, 34-50, Guardian Box 12-15-A.

W/M, tall, intelligent, successful and witty! A fun companion—straight, 40's, green eyes, dark hair, trim. Seeks cultured W/F for low key romantic affair. Married okay. Non smoker, please. Guardian Box 12-31-A.

Warm, attractive, W/F, 41, enjoys golf, travel, good food, dancing, out of doors and companionship wishes to meet W/M, 40-55, with sense of humor, to share life's pleasures. Guardian Box 12-15-E.

Attractive, creative, sensitive male, 28, wants open minded warmth, sensual, sexually uninhibited female for loving, sincere relationship. Between 18-23, send photo if possible. Guardian Box 12-15-D.

Psychologist, 38, Anglophile, recently arrived in Bay Area from the East Coast, requires English or Scottish girl-Friday/travel companion. P.O. Box 5247, Berkeley, CA 94705.

Foxy lady, 40s, 5'2", petite, seeks warm, affectionate man, 42-57, to share life's pleasures, easy hiking, theater, etc. PO Box 6025, San Rafael, CA 94903.

More than fun less than marriage wanted by tall 31 W/M employed (smoker) who enjoys city life but needs warm outgoing lady friend to be with. Guardian Box 12-17-A.

Attractive, bright man, 31, with keen interest in the works of deSade seeks contact with similar woman. Box 1179, 625 Post, SF 94102.

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## PRISONERS

Guardian Classified is considering the discontinuation of this service in the near future, and requests interested readers to send their comments in writing to the Classified Manager, SF Bay Guardian, 2700 19th St., SF, CA 94110.

I am doing a one year sentence. W/M, 33 yrs. old, looking for a woman, 25-35 who might be interested in developing a solid and lasting relationship. Thomas Harvey AAP 583, PO Box 87, Pleasanton, CA 94566.

I am incarcerated, seeking correspondence with ladies, open minded, sincere, all ages. I am a Scorpio, 31 years old, karate instructor, like music, poetry, and anatomy. I'm Black, 6'1", 180 lbs. Only sincere reply. Steven Clark, PO Box 70123, Tamal, CA 94564.

## SINGLES

### NEW AGE MATING

Introductions based on "Right Mating" concept. \$7 registration. PO Box 5562, San Francisco. 647-9665.

### SINGLES!

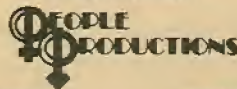
For free dating brochure, call 431-2500 any time (South Bay: 295-8699). Dattique, Inc. "Since 1970—low cost."

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A meaningful place for singles to meet. Every Sunday evening, 8 pm (open at 7:30). 1606 Bonita Ave., Berkeley. \$3, refreshments.

### Painless Mating . . . No Waiting

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FREE Demonstration

## WOMEN

Woman writer/researcher would like to talk individually with women who either currently or recently have had sex with their male psychotherapists. Confidentiality guaranteed. Write Guardian Box 12-19-A or leave message at 824-6436.

# PROFESSIONAL & HOME SERVICES

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Moving, hauling, delivery, basement and yard cleaning, very reasonable. 24 hours, 7 days. Manuel, 992-3551.

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The services listed below are offered by legitimate professionals and are non-sexual.

### CHINESE HEALTH MASSAGE

Highly skilled, professional masseuse offers energizing/relaxing deep massage for mind and body. (Non-sexual.) Gift cert. available. Surprise a jogger for Xmas! Tania, 626-3131.

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Experience massage as a way to awareness of mind, body & spirit. Learn relaxation exercises that will reduce tension. Swedish, shiatsu, zone therapy, relaxation therapy. Offered to you by SF School of Massage graduate. 9 am-9 pm. M-F. Call Brian at 648-7214. Non-sexual massage only. Incredible massage by mature masseuse. 1 1/2 hrs., \$20; 1 hr. \$15. 11 am-7 pm. Call April at 755-7244.

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Laksmi unlim. & intuitive inc. Transcendental therapist. Jester. Pundit. Massage. Aesthetic consultant. Pat Aaron, 334-9784.

### HOLISTIC HEALTH CARE

Therapeutic Swedish and polarity massage. Nutritional counseling. Wed-Fri. 11 am-7 pm. Also polarity yoga classes. Yordana 956-7527.

### LOVING NURTURING MASSAGE

My home \$15. Yours \$23. Approximate time 1 1/2 hours. Christmas gift certificates. Licensed. Jim Geary, 566-2797.

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State approved vocational course for professionals. Shorter courses for non-professionals. Friendly, sharing environment. Classes, days & evenings.

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### THERAPEUTIC MASSAGE

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Savor a Swedish or Shiatsu massage & sauna at Elisa's Noe Valley Health Spa, 4026 1/2 24th St., 9-9 daily (non-sexual only), 824-7773.

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Treat yourself to a nurturing 90 minute massage by a highly trained, licensed massage practitioner. The massage integrates Esalen, Swedish, polarity and acupressure techniques to suit individual. Non-sexual. Call Ellen, 9 am-6 pm, 658-2328.

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Legitimate woman-to-woman massage. Relaxing physical tension, releasing emotional anxiety, nourishing yourself in a secure, trusting environment. Call Susan, \$20, 1 1/2 hr. session. 567-3348.

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Relax with a professional, caring massage, especially designed to meet your needs. Non-sexual. No Sundays. Private. 332-9432.

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by certified masseuse. Esalen massage/shiatsu. Excellent for athletes. Non-sexual only. Call Marilyn Gordon, 285-9905 or 626-3131, SF.

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Finest therapy unequaled anywhere. 2 hour Swedish massage \$20. Acupressure, Reflexology. My third year. Gift certificates. Free brochure. Dave Martin 626-2784.

### MASSAGE & HOT TUB

Enjoy a tension relieving professional massage. Tub in garden setting. Increase your body awareness via sensitive, therapeutic touch. Deep tissue work, couples massage and instruction also available. 12 years experience. Non sexual. Licensed. Craig or Caryn, 339-1297.

## MEDICAL

### PREGNANT?

24-hour health information line. Pregnancy counseling. Abortion and birth control counseling. Medical referrals for all services and free pregnancy testing.

Women's Health Organization, Inc.  
(non-profit)  
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## ABORTION

Free pregnancy testing, immediate results. Licensed hospital environment. Pregnancy Consultation Center, non-profit, offers local or sleep anesthesia. Over 20,000 referrals. Women counselors who care. 567-8757.

### Also

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For permanent birth control

Planned Parenthood in SF & Oakland offers contraceptive services for adults, teens. Pregnancy testing and counseling, abortion \$135, infertility testing, diagnosis and counseling, vasectomy \$100, sexuality counseling, Lamaze, parenting, pre-orgasmic women's groups. SF, 441-0555, E. Oakland, 562-1103, Oakland, 654-3212.

## MISCELLANEOUS

### HIRE SANTA CLAUS!

To deliver gifts & messages, to brighten holiday parties, to greet visitors at the airport or to make your Xmas dreams come true. Sent by Santa, 387-0066.

Calligraphy. Beautiful hand lettering. Adds a personal and elegant touch to your invitations, announcements, cards, etc. Evenings, 922-5982.

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Do you have commercial space? House? Apartment house? Garage? Storage space for rent? Place your ad in the Housing & Property section. 824-2506.

For floor refinishing, painting, concrete, wall masonry, see CARPETS/FLOORS.

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### NEW HORIZONS

Moving and hauling, pickup and deliveries. Basement cleaning. Reasonable rates, efficient and reliable. Call Frank, 731-1541.

### THE MOVING EXPERIENCE

Moving, hauling, deliveries—Low cost—Any size job—Careful, dependable! Anytime—Anywhere—Phone: 564-8932; 387-5315.

### THE WORKS MOVES

Truck and two men equipped to move or dispose anything, basement to attic. Hard, clean work, reasonable. The Works—621-6020, 647-3940, 431-4691.

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Will move all your belongings in an enclosed truck. Experienced and reasonable. 624-1624.

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For People who value their furnishings . . . is careful, courteous, and cheap. Call anytime, 564-2050.

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Fee or salvage. Enclosed 1 1/2 ton van. Low rates. Pads & dollies. 665-9380.

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### MOVING-STORAGE

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Lite Moving. Careful, economical, jovial. Call 626-9432 for a moving experience. Short notice OK.

### MOVING ON WITH RON

Moving, hauling and deliveries. Reasonable rates. 285-9846.

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Safe-efficient service. Large 2 ton truck. Experienced, assured, friendly. Hauling tool 731-5879.

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25 years experience, superior workmanship, references. Free estimates, reasonable rates. Do own work. Call Alfred Perry, 346-0315.

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Creative wall designs, murals, transformations in paint. Melvin (SF) 621-0777/Michael (San Rafael) 472-1765.

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## SUNFLOWER PHOTOGRAPHICS

Portraits, Portfolios, Fashion, Commercial, Promotional. Studio or on Location.

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Color prints direct from slides, 8" x 10". \$7.50. Pioneer Photo Lab, 576 Folsom. 495-8640.

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You name it, we do it.  
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## REMODELING

## ELECTRICAL & PLUMBING RENOVATION

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Free Estimates

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Creative stitching at its best. Handmade garments by design or pattern. Experienced, meticulous, and reasonable. Judy, 527-5616.

## TYPING

The People's Secretary: typing services. See PHONE/MAIL category.

Typing—Prompt and professional service at reasonable rates. Large/small jobs. Will pick up & deliver. Christmas mailings too. 14 years experience. Terrie, 285-0936.

# RECREATION

## BULLETIN BOARD

Want to buy 2 tickets Dead/New Riders concert Dec. 31. Desperable. Call 726-9587.

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for all kids/adults/office/publicity events. Selection of 28 costumed characters. Custom-made skills, impersonations, etc. Very unique. Call "Alter Egos," 566-1633.

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for joyous occasions. Berkeley Street Ensemble. Harpsichord, cello, and 2 wind. References. SF, 752-6360, 6-8 pm, weekdays.

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Children and adult parties, store openings, promotions, conventions. Puppets, face-painting, foolery. 841-6500.

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CALL THE  
**S.F. RIDE CENTER**

3260 24th ST. 824-8397  
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## THE SAN FRANCISCO BAY GUARDIAN GUARANTEE

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28696

The following persons are doing business as POETRY IN MOTION/SENT BY SANTA/CARRIED BY CUPID (3 names), 270 32nd Avenue, San Francisco, CA 94121; Nancy Sokolsky, 270 32nd Avenue, SF CA 94121; David Sokolsky, 270 32nd Avenue, SF CA 94121. This business is conducted by an unincorporated association other than a partnership. Signed Nancy Sokolsky. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on December 2, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
BG-12093

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28241

The following person is doing business as AUDIO ENGINEERING, 1360 Howard Street, San Francisco, CA 94103; Mark Greenspun, 22 West-lawn Avenue, Daly City, CA 94015. This business is conducted by an individual. Signed Mark Greenspun. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on November 14, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
BG-12094

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 731-268

SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of SUSAN QUINETTE JOHNSTON for change of name. The application of SUSAN QUINETTE JOHNSTON for change of name, having been filed in Court, and it appearing from said application that SUSAN QUINETTE JOHNSTON has filed an application that her name be changed to QUE ARESTE-McRHODAS: Now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 9th day of January 1977, at 9:00 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Dated December 2, 1977. Lawrence S. Mana, Judge of the Superior Court.

KRISTIN ANN WHITE  
3911 24th Street  
San Francisco, CA 94114  
(415) 282-0958  
Attorney for Applicant

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00122

### SUMMONS

Case No. 215295

SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: FELIX J. MIRANDA, JR.; and the Respondent: BLANCA OFELIA SOSA.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. IAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro 30 dias. Lea la informacion que sigue. 1. To the Respondent: a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you. b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief. c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated September 14, 1977. Carl M. Olsen, Clerk. By Margot Joyce, Deputy.

MICHAEL C. MILLER  
South Folsom Law Firm  
2595 Folsom St.  
San Francisco, CA 94110  
285-3400  
Attorney for Petitioner

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00108

### SUMMONS

Case No. 717-461

SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: RICARDO ARIAS; and the Respondent: MARIANA PEREZ ARIAS. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. IAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue. 1. To the Respondent: a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you. b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief. c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated January 19, 1977. Carl M. Olsen, Clerk. By P.W. Murphy, Deputy.

WILLIAM B. OLGUIN  
ATTORNEY AT LAW  
2517 Mission St. #100  
SF CA 94110  
(415) 647-9400

Pub. Dates: December 7, 14, 21, 28, 1977.

R-00114

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28407

The following person is doing business as CHEZ JACQUES, 1390 California, SF CA 94109; Essex Consortium Inc., (California) 1242 Sacramento A-8, SF CA 94108. This business is conducted by a corporation. Signed Essex Consortium Inc., Jack Essex, president. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on November 22, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00058

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28630

The following person is doing business as BROWN BEAR REALTY, 614 Elizabeth St., San Francisco, CA 94114; Cynthia M. Taylor, 614 Elizabeth Street, SF CA 94114. This business is conducted by an individual. Signed Cynthia M. Taylor. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 1, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00111

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28629

The following person is doing business as TOM'S CREATIVE GREETINGS SERVICE/TCG SERVICES/TCG WRITING SERVICE, 227 Stillings Avenue, SF CA 94131; Thomas C. Ganslen, 227 Stillings Avenue, SF CA 94131. This business is conducted by an individual. Signed Thomas C. Ganslen. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 1, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00113

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28632

The following person is doing business as PARAPHERNALIA RETAILERS ASSOCIATION, 966 Dolores St., Suite 1, SF CA 94110; Frances L. McDermott, 966 Dolores St., SF CA 94110. This business is conducted by an unincorporated association other than a partnership. Signed Frances L. McDermott. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 1, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00116

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28631

The following person is doing business as AUDIOS AMIGOS, 1411 6th Avenue, SF CA 94122; James L. Renney, 1411 6th Avenue, SF CA 94122. This business is conducted by an individual. Signed James L. Renney. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 1, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00117

### CITATION

Case No. 96703

SUPERIOR COURT OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the petition of ANTONIO DE LEON, on behalf of ROBERTO LUIS HERNANDEZ, a Minor person who should be declared free from the custody and control of his parent. To: Fernando Rivera By order of this court you may appear before the Judge Presiding in Department 25 of the above entitled court on January 16, 1977, at 9 am of that day, then and there to show cause, if any you have, why said person should not be declared free from the control of his parent according to the petition filed herein. You are hereby notified of the provisions of Civil Code 237.5 which provides that "the judge shall advise the minor and the parents, if present, of the right to have counsel present. The court may appoint counsel to represent the minor whether or not the minor is able to afford counsel, and if they are unable to afford counsel, shall appoint counsel to represent the parents." The petition filed herein is for the purpose of freeing the subject child for placement or adoption.

Dated November 25, 1977. Carl M. Olsen, Clerk. By Gloria Lee, Deputy.

ALBERT CORDOVA  
La Raza Centro Legal  
2508 Mission St. Suite 200  
San Francisco, CA 94110  
826-5506

Pub. Dates: December 7, 14, 21, 28, 1977.  
BG-12091

### SUMMONS

Case No. 721-063

SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: KENT ELLIS WILLIAMS; and the Respondent: PATRICIA ANN WILLIAMS. NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. IAVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 dias. Lea la informacion que sigue. 1. To the Respondent: a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you. b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief. c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time. Dated April 1, 1977. Carl M. Olsen, Clerk.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00115

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 731-113

SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of FLOYD GERALD BURCHETT for change of name. The application of FLOYD GERALD BURCHETT for change of name, having been filed in Court, and it appearing from said application that FLOYD GERALD BURCHETT has filed an application that his name be changed to LAUREL MICHAEL JESHURUM; Now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 9th day of January 1977, at 9:00 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Dated November 28th, 1977. Lawrence S. Mana, Judge of the Superior Court.

In Propria Persona

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00109

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 731-339

SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In the matter of the application of ROGER CRAIG DOWD for change of name. The application of ROGER CRAIG DOWD for change of name, having been filed in Court, and it appearing from said application that ROGER CRAIG DOWD has filed an application that his be changed to SUNFLOWER; Now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 5th day of January 1978, at 9 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Dated December 2, 1977. Lawrence S. Mana, Judge of the Superior Court.

Pub. dates: December 7, 14, 21, 28, 1977.  
BG-12095

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28345

The following persons are doing business as INTERIORWISE, 20 Alviso, San Francisco, CA 94127; Lothar Norman Eiserloh, 20 Alviso, San Francisco, CA 94127; Carole L. DeAngellis, 20 Alviso, San Francisco, CA 94127. This business is conducted by an unincorporated association other than a partnership. Signed Lothar N. Eiserloh. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on November 18, 1977.

Pub. Dates: November 30, December 7, 14, 21, 1977.  
R-00051

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28409

The following person is doing business as J. geo. d., 88 Campton Pl., San Francisco, CA 94108; James G. Drew, 990 Guerrero, San Francisco, CA 94110. This business is conducted by an individual. Signed James G. Drew. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on November 22, 1977.

Pub. Dates: November 30, December 7, 14, 21, 1977.  
R-00050

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28266

The following person is doing business as THE NEW YOU—SPECIALIZING IN HAIR AND SKIN CARE, 670 Geary, San Francisco, CA; Ralph and Josefina Guillen, 2419 Exbourne Ct., Walnut Creek, CA 94596. This business is conducted by an individual. Signed Josefina Guillen. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on November 15, 1977.

Pub. Dates: November 23, 30, December 7, 14, 1977.  
R-00022

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28221

The following persons are doing business as EXPERIENCE ASTROLOGY, 2962 Fillmore, San Francisco, CA 94123; James Parks Jacobs, AKA Jayv Jacobs, 2962 Fillmore, San Francisco, CA 94123; Thomas Alvin Davidson, 2039 Green, San Francisco, CA 94123.

This business is conducted by an unincorporated association other than a partnership. Signed James P. Jacobs. This statement was filed with Carl M. Olsen, the County Clerk of the city and County of San Francisco, California by clerk Richard F. Metter on November 10, 1977.

Pub. Dates: November 23, 30, December 7, 14, 1977.  
R-00020

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28430

The following person is doing business as GOFOR-IT PRESS, 82 Parnassus Avenue, San Francisco, CA 94117; James Derwin Chandler, 82 Parnassus Avenue, San Francisco, CA 94117. This business is conducted by an individual. Signed James Chandler. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on November 23, 1977.

Pub. Dates: November 30, December 7, 14, 21, 1977.  
BG-12083

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28484

The following persons are doing business as MISSION DENTAL BUILDING, 2440 Mission St., San Francisco, CA 94110; Peter Vaughn Rengstorff, 57 Mirabel, San Francisco, CA 94110; Robert Carlo Caniceros, 10 Hazel, Larkspur, CA 94939. This business is conducted by a general partnership. Signed Peter V. Rengstorff. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios DeLuna on November 25, 1977.

Pub. Dates: November 30, December 7, 14, 21, 1977.  
BG-12082

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28485

The following person is doing business as PEOPLE'S PHOTO SERVICE, 1217 Leavenworth St., San Francisco, CA 94109; Eddie Foronda Jr., 1217 Leavenworth St., San Francisco, CA 94109. This business is conducted by an individual. Signed Eddie Foronda Jr. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios DeLuna on November 25, 1977.

Pub. Dates: November 30, December 7, 14, 21, 1977.  
BG-12081

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 28252

The following person is doing business as THE FUNKATEERS/ABEL (2 names), 215 Arleta, San Francisco, CA 94134; Abel Eugene Sanchez, Jr., 215 Arleta Ave., San Francisco, CA 94134. This business is conducted by an individual. Signed Abel Sanchez. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on November 14, 1977.

Pub. dates: November 23, 30, December 7, 14, 1977.  
R-00024

### BICYCLES

#### 10-SPEED BIKES FOR SALE

2 women's bikes—\$90 each. Great for Christmas gifts! One 28" Raleigh and one 26" Schwinn. Call 665-1376.

### RECREATIONAL

'73 VW camper, fiberglass top, fully equipped, good condition. \$3800. 282-1071.

1950 Chevy school bus, 7 window, converted into mobile home. 861-5394, call before 4 pm.

#### WHITE LINE FEVER?

'71 VW camper, pop-top, AM/FM, well-maintained, engine just rebuilt. \$2400. 363-9639 eves.

### TRUCKS

'74 GMC van, 1 ton. Like new, \$3,700 or best offer. 921-0611.

1970 Intl. Travelall, no suspension, brakes, some rust. Have all receipts. must sell, \$950 or best offer. 626-1303 or 552-0392. All power.

Pick-up, 1 owner, 1969 Chevy V-8 half-ton with aluminum camper shell. Excellent condish. New valves and clutch. Sacrifice—626-0694.

'76 Dodge Van, B100. Special factory order, 6 cylinder, straight stick, 18 mpg, heavy duty suspension and clutch, windows all around, mirrors AM/FM cassette, hitch, tire rack, extended warranty, 30,000 miles. \$4,350. 387-0409/ 673-6023 ext. 15.

'77 Chevy ¾ ton pickup, 4-speed, heavy-duty parts, 1000 miles. \$1,000 less than dealer's price. 526-0671.

'64 Chevy ¾ ton pickup, 8' bed, 283 engine. Good running, working truck. \$500. Richard, 648-5859.

## LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County only. Please call 824-2506 for charter rates and information.

### NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 1748 Haight Street, San Francisco, CA 94117. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON SALE GENERAL PUBLIC PREMISES. Signed I BEAM CORPORATION (California).

Pub. Date: December 7, 1977.  
BG-12092

### ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

File No. 21580

The following person has abandoned the use of the fictitious business name CHEZ JACQUES, at 1390 California St., SF CA 94109; Jack Essex, 1242 Sacramento, A-6, SF CA 94108. Said fictitious business name was filed in San Francisco County on November 1, 1976. This business was conducted by an individual. Signed Jack Essex. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on December 1, 1977.

Pub. Dates: December 7, 14, 21, 28, 1977.  
R-00059







# GIVE A YEAR OF GOOD CHEER!

Give a year of the Guardian, a San Francisco tote bag and our special guide to the Best of the Bay Area!

This Christmas, we've got a big stocking full of gift bargains for you to give your friends who live here—or to your friends who wish they lived here.

1) **The Bay Guardian's San Francisco Tote Bag.** Our special gift offer this year—a sturdy canvas carry-everything bag with the San Francisco skyline imprinted in dark blue, complete with nifty inside stash pocket, from It's Me Again in Emeryville. Totes like this go for \$10 to \$12 in stores, but we'll deliver it for just \$8.50, along with a distinctive gift card specially designed by Guardian art director Louis Dunn.

2) **Our new guide to the Best of the Bay Area**, included with our special discount gift subscriptions. Take advantage of our Christmas rates (save \$1.50 on each one after the first subscription) and give a subscription to the Guardian. Each subscription will begin with our 1978 guide to the best restaurants, neighborhood shops, delis, pubs, movie houses, pizza, resort hotels and much, much more—plus our own San Francisco calendar for 1978!

3) **The ultimate bargain—package deals at discount rates.** Solve all your Christmas shopping problems with a few strokes of the pen. When you team up on tote bags and subscriptions, you can get discounts on both—for example, tote bags for as little as \$5.50. (See order form below for details.)

This Christmas, let us solve your gift problems quickly, cheaply and easily. The best part is that you'll

be giving your friends the BEST of San Francisco, and the Bay Area, not only at Christmas, but every week throughout 1978!

*Special holiday bonus:* Send your subscription with payment right away and we'll start your friends' subscriptions with our eighth annual Christmas shopping guide. We'll solve all *their* Christmas shopping problems, too!



## ORDER FORMS

### FIRST SUBSCRIPTION

<input type="checkbox"/> 26 issues	\$ 8.00	<input type="checkbox"/> 52 issues (1 yr.)	\$13.50
<input type="checkbox"/> Guardian Tote	\$ 6.50	<input type="checkbox"/> Guardian Tote	\$ 6.50
Subscription +		Subscription +	
Tote Total	\$14.50	Tote Total	\$20.00

#### Mail To:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign gift card \_\_\_\_\_

### SECOND SUBSCRIPTION

<input type="checkbox"/> 26 issues	\$ 6.50	<input type="checkbox"/> 52 issues (1 yr.)	\$12.00
<input type="checkbox"/> Guardian Tote	\$ 6.50	<input type="checkbox"/> Guardian Tote	\$ 6.50
Subscription +		Subscription +	
Tote Total	\$13.00	Tote Total	\$18.50

#### Mail To:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign gift card \_\_\_\_\_

### THIRD SUBSCRIPTION

<input type="checkbox"/> 26 issues	\$ 6.50	<input type="checkbox"/> 52 issues (1 yr.)	\$12.00
<input type="checkbox"/> Guardian Tote	\$ 5.50	<input type="checkbox"/> Guardian Tote	\$ 5.50
Subscription +		Subscription +	
Tote Total	\$12.00	Tote Total	\$17.50

#### Mail To:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign gift card \_\_\_\_\_

### FOURTH SUBSCRIPTION

26 issues	\$ 6.50	<input type="checkbox"/> 52 issues (1 yr.)	\$12.00
<input type="checkbox"/> Guardian Tote	\$ 5.50	<input type="checkbox"/> Guardian Tote	\$ 5.50
Subscription +		Subscription +	
Tote Total	\$12.00	Tote Total	\$17.50

#### Mail To:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign gift card \_\_\_\_\_

### TOTE BAG ONLY

☐ Please send me \_\_\_\_\_ Guardian Totes for only \$8.50 each

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Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign gift card \_\_\_\_\_

### TOTE BAG ONLY

☐ Please send me \_\_\_\_\_ Guardian Totes for only \$8.50 each

#### Mail To:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Sign gift card \_\_\_\_\_

To order additional gift subscriptions or Guardian Tote Bags, please enclose the orders on a separate sheet of paper using the same ordering format as above and mail along with this coupon.

## BILLING INFORMATION

Total amount of order \$ \_\_\_\_\_ ☐ Payment enclosed Charge to my ☐ BankAmericard/Visa ☐ Mastercharge

Card Number \_\_\_\_\_ Card expiration date \_\_\_\_\_ Cardholder Signature \_\_\_\_\_

Checks or money orders should be made payable to the Bay Guardian and mailed to: **S.F. Bay Guardian 2700 19th St., SF, CA 94110**

